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BASIC TECHNIQUES OF GO

by

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and

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edited by

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PREFACE

This book has been written for Go players who wish to reach first or second dan strength. It is assumed that the reader knows the rules of the game and the most elementary tactics. For those who wish to obtain a book which covers these elementary facets of the game, we highly recommend "Go for Beginners" by Iwamoto,* which covers many elementary situations which have not been included in this book.

The main subjects, studied in this book, are tesuji, handicap fuseki (opening strategy) and joseki (corner opening formulae). There is also a chapter on yose (end-game) and one on even-game fuseki.

In the authors' opinion the fastest way for a beginner to become a strong player is to study tesuji, fuseki and joseki while at the time to try to apply what he is learning in his actual games. This book has been constructed with this in mind. An inexperienced player should study the first chapter on tesuji simultaneously with studying the other chapters. On completion of the tesuji chapter he should then be in a position to commence the last chapter on yose as this also contains a large section on tesuji.

As to the level of difficulty in this book; Chapter 2 is the easiest chapter followed by Chapters 3 and 4 in ascending order of difficulty. The first, fifth and sixth chapters are the most difficult and it is necessary to read Chapter 1 before attempting Chapter 6. However, all these chapters can eventually be understood by all ranks of players if they apply themselves and study diligently.

With regards to terminology, we have defined each term as it occurs in the book. In the introduction, however, we have discussed some of the most important basic concepts and their related terms and everyone should read this first before going on to the book proper as these concepts constantly recur and have been

*see advertisement on the last page of the book.

referred to in their original Japanese names throughout the book. Also, we have decided on the use of Japanese Go terms throughout this book as it is very difficult to find proper English equivalents and, because these terms are really the specialized language of Go, they should be learned by all people serious about the game. However, we have included English definitions whenever a term first occurs in the text.

Haruyama Isamu and Nagahara Yoshiaki

Tokyo, January 1969

Editor's Note:

This book is a completely original work being published in English for the first time and has not been translated from Japanese. Also it is the first time that two professional Japanese Go players have collaborated on an English language publication. The reason for this is that both of the authors are deeply interested in furthering the spread of Go in countries outside of the Orient and they naturally joined forces to produce this book specifically for European and American players. They divided the task between them so that each produced half of the book. Haruyama wrote the Introduction, Chapters 1 and 6 while Nagahara prepared Chapters 2, 3, 4 and 5.

Once again, we must acknowledge our debt of gratitude to the Nihon Ki-in for the use of their facilities. It is our hope that through this book we may properly realize the worth of their continuing encouragement and assistance.

Richard Bozulich

Tokyo, January 1969

Preface to the second Edition:

For this edition, the first part of the last chapter has been completely rewritten.

Tokyo, November 1972

Richard Bozulich

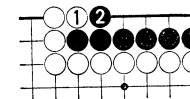
INTRODUCTION: Some Basic Concepts and their Definitions

There are a number of Go technical terms which do not refer to specific moves but rather to concepts which are basic to the understanding of certain tactics and strategies. Since most of these terms have no English equivalents (an average non-Go-playing Japanese would not understand the meaning of many of these words) and refer to a specific concept in the game, the reader should simply learn what is meant by them and add these words to his Go vocabulary. Henceforth, throughout this book, these terms will be used without any explanation just as if they were English words.

The concepts that these terms represent are very important and no one can hope to become a dan player without an understanding of their subtleties. In fact in the sequel to this book ('Strategic Concepts of Go') more than half the book will be devoted to a deep study of these concepts.

Sente and Gote

A move is called sente if it produces a threat so large that the other player cannot avoid making a direct response to this move. Gote, on the other hand, is just the opposite. It is a move which is basically defensive in nature (though many gote moves actually have some aggressive potential and so are not completely defensive) and the other player need not respond directly to this move but rather play elsewhere. Here is an example:



Dia. 1

Dia. 1

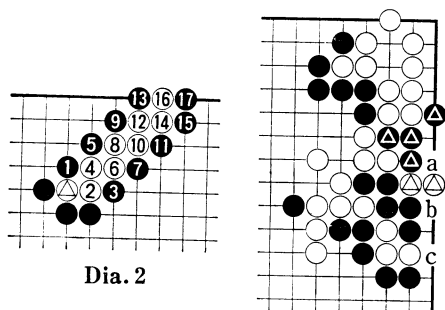
White 1 is sente as Black must respond to it by playing at 2. If Black neglects to play here, White will play at 2 and the Black stones in the corner die. Black 2, on the other hand, is called gote as it only defends the stones in the corner and now White can play elsewhere.

Shicho

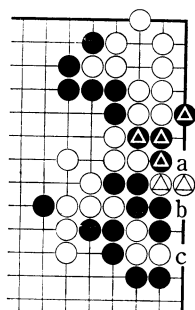
Shicho refers to a method of capturing stones in which the resulting pattern to many people resembles a ladder. Shicho is very important and no game is ever played without this situation at least being considered.

Dia. 2

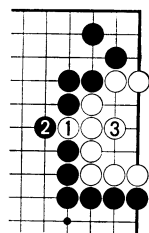
Black 1 will capture White $\triangle$ by shicho. If White resists Black will drive him into the side and then capture all his stones with 17. If White had a stone in the vicinity of 10, before Black played 1, the shicho would not work and Black's efforts would end in failure. Such a stone is called a shicho-breaker and when considering a shicho, close attention must be paid to all stones in the line of the projected shicho.



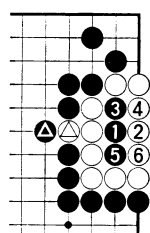
Dia. 2



Dia. 3



Dia. 4



Dia. 5 7 at 1

Damezumari

Damezumari means shortage of liberties. This concept is very important and will often occur when we study tesuji. Many fights are lost because one player has fewer liberties than his opponent. Let us look at a few examples.

Dia. 3

In this example, Black would like to play at 'a' or 'b' so as to capture the two White stones marked $\triangle$. However if Black plays at either 'a' or 'b' he puts his own stones in check i.e. White will be able to capture the Black stones with his next move. Such a situation is referred to as damezumari. In this case, Black must first capture three White stones by playing at 'c' and now White will play at 'a' capturing the Black stones marked $\triangle$.

Dia. 4

In this example, White plays 1 and Black stops White with 2. This move creates damezumari for White and he must defend his stones with 3 or they will die.

Dia. 5

If, after White exchanges $\triangle$ for Black $\triangle$, White doesn't defend his stones with 3 as in Dia. 4, Black will play at 1 and after White captures three Black stones with 6, Black will play 7 at 1 and now White doesn't have two eyes so he will die.

Dia. 6

However as long as White still has a liberty at 'a', after Black plays 3, White will be able to play at 4, making two eyes. Later, when Black plays at 'a', White will simply capture the two Black stones. Notice that in Dia. 5, White couldn't play 4 as here because of damezumari.

Miai

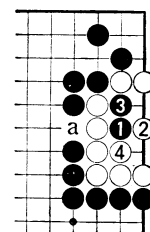
Miai refers to two points on the board which are related in such a way that if one player occupies one of them, then his opponent must occupy the other.

Dia. 7

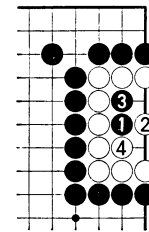
When Black plays 1, White must play 2 in order to keep his stones alive. On the other hand, if Black had played at 2, White would have had to play 2 at 1 in order to remain alive. The points 1 and 2 are called points of miai. Notice that 3 and 4 are also miai points.

Dia. 8

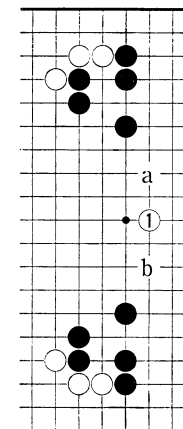
White has played a wedge with 1 between the two Black positions. He will now have no trouble stabilizing himself on the right side since if Black attacks at 'a', White will extend to 'b' and vice-versa. So, 'a' and 'b' are points of miai.



Dia. 6



Dia. 7



Dia. 8

Aji

Aji is perhaps the most difficult concept to define. It refers to latent threats that exist in some local situation. At the time when an aji situation first occurs the player who has these latent threats may be unable to utilize them immediately. However, as the game develops certain vital points in the vicinity of the existing aji will be occupied and suddenly these threats will materialize. Here is an example to clarify what has just been said.

Dia. 9

The White stones in the corner are not quite alive but White is connected to the outside with his stone $\triangle$. However, White's position has many defects and Black has some aji against this formation.

Dia. 10

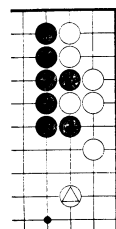
Black is mainly threatening to play the sequence in this diagram. After Black plays 3, if White plays 4, the sequence to Black 9 points out the flaws in the White position.

Dia. 11

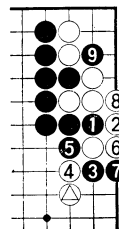
However, against Black 3, White at this point of the game can run away with 4, 6 and 8 and now the Black stones have become weak and vulnerable. So, Black must not play in this way.

Dia. 12

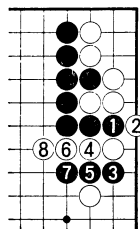
Later in the game, if Black is able to play a stone at $\triangle$, 'a', 5 or 7 with sente he can then use the aji he has against the White position. Now the sequence beginning with Black 1 and 3 would be very effective. White must make life with 12 and now Black has the option of playing at 9 and capturing four White stones. Notice how White $\triangle$ has now become isolated and useless against the thick Black wall which now radiates its influence throughout the board.



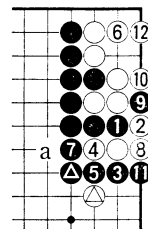
Dia. 9



Dia. 10



Dia. 11



Dia. 12

Kikashi

Kikashi refers to a move which must be answered in a certain way by one's opponent. A play is called kikashi if the opponent's reply is forced. Timing in making kikashi moves is of crucial importance for if they are played at the wrong time, the opponent may have several options as to how to respond. The reason one plays kikashi is to leave aji behind which may have the effect of allowing one to reduce the opponent's territory and or expand one's own. But here an example is worth a hundred words of explanation.

Dia. 13

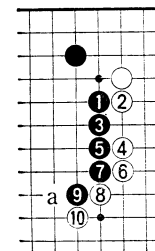
The sequence in this diagram is a famous joseki. After White 10, Black at 'a' is the vital point. However, before playing here, Black must make some important moves.

Dia. 14

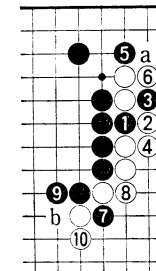
Black must first push through with 1 and then cut with 3. White must answer with 4 and not at 6 because of the defects at 8 and 4. Hence, Black 1 and 3 are kikashi as White is limited in his responses to this connection at 4. Now Black uses presence of 3 to play another kikashi with 5. This stone will severely inhibit White when he wants to expand his corner area. Next, Black plays his last kikashi at 7 and this stone has some aji, in that White will have difficulty expanding his area along the right side because of the presence of this stone. In fact, because of this stone, when Black plays 9, White can't play at 'b' and must instead play at 10. Next, Black will aim at the point of 'a' so as to enlarge his corner.

Dia. 15

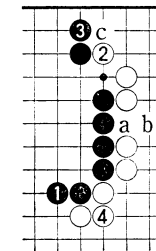
If Black doesn't play kikashi as in Dia. 14 but instead simply extends to 1, White will play at 2, forcing Black to defend with 3, and then White connects at 4. Now the exchange of Black 'a' for White 'b' has become meaningless. Notice that in this example, White can expand his corner by playing at 'c' and there isn't the annoying aji along the right side as in the previous diagram.



Dia. 13



Dia. 14



Dia. 15

Sabaki, Karui and Omoi

There are basically two kinds of katachi (shape) in Go; one is light shape and the other is heavy or clumsy shape. Sabaki is the term used to refer to a quick development while karui is a term used to refer to a single move which is basic to or may cause the formation of a flexible shape. Omoi katachi refers to a group of stones which are heavy and clumsy and have great problems in making an eye formation. Hence, such stones will usually come under severe attack as likely candidates for destruction. Even if such stones escape capture, one can gain a great advantage by chasing them, in that one can expand one's area of influence in the process. After playing sabaki stones will face up quite well against any type of attack launched against them because this kind of shape has great eye-making potential and will have a variety of tactics (including sacrifice tactics) with which to affect the completion of these eyes. Let us consider an example.

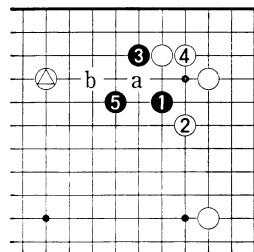
Dia 16.

The White formation in the upper right corner is becoming formidable and if White has a chance he will play at 1, making it very difficult for Black to reduce this area. So Black must eventually attack White at the point of 1. White 2 is one way of responding and next Black 3 is standard procedure. However, White draws back to 4 leaving his corner strong and almost invulnerable to attack. Next, Black 5 is karui (light move) forming a sabaki katachi for Black. If, instead of 5, Black had played this move at 'a', this would leave Black with an omoi-katachi and White would next attack by playing at 'b' and these three Black stones would be in great trouble as they would have to run away within the sphere of White's strength. In any event after Black 5, how would Black defend against a White attack?

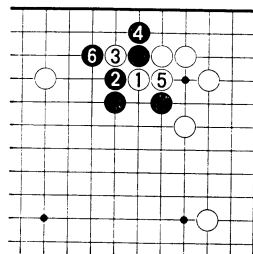
Dia. 17

If White attacks with 1, Black will play 2 and after White 3 and Black 4, Black will either capture White's stone at 3 or 1, depending upon which White chooses to defend. What ever happens, Black will have no trouble making life.

In conclusion, whenever faced with the position, in which one finds oneself within the enemy's sphere of strength or influence, one should always try to make a sabaki shape.



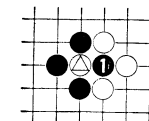
Dia. 16



Dia. 17

Ko

One of the basic rules of Go states that an endlessly repetitive situation is not to be permitted. This is applicable in the case of ko, where the arrangement of the stones is such that the two players are in a position to retake each others' stones ad infinitum. At times, whole groups of stones or indeed the whole game may hinge on the successful outcome of such a ko fight.



Dia. 18

Dia. 18

In this diagram, the formation of the stones will allow a ko to develop. If Black captures White  with a play at 1, it is now possible for White to recapture the Black stone at 1 with a play at the now vacated point of . This is therefore a repetitive situation and the rules stipulate that when such occurs, the recapture must be preceded by at least one play elsewhere. That is: White cannot play 2 directly at , but must instead play 2 as a threat elsewhere drawing Black's response in some other part of the board; only then is White allowed to make his ko capture with White 4 at . The ko is considered finished when one of the players chooses to ignore his opponent's threat and fills in the ko (i.e. either Black fills at  or White fills at 1, according to the circumstances.)

CHAPTER 1: A Survey of Tesuji

In this, the first chapter, we are going to study the basic technique, known as tesuji, which occurs at all stages of the game. A firm grasp on the range of tesuji available combined with a good knowledge of the meanings and uses of each is essential to the improvement of one's game.

Tesuji is defined as a skillful play, which in a local situation allows a player to make the most efficient use of his stones. Such plays may also take full advantage of one's opponent's inefficient use of stones. A tesuji play can take many forms, sometimes occurring as a maneuver involving the sacrifice of stones or on occasion simply being the occupation of a vital point.

The opportunity for making such a play may arise at any point in a game. When, in the course of this book, we study joseki, we will meet many of the tesujis studied in this chapter. A large part of the last chapter on yose (end-game) is devoted to the study of yose tesuji. Tesuji constantly occur in middle-game fighting and it is recommended to any player who wishes to attain great power in Go that he devote many hours to their study.

In this chapter, we have classified the different types of tesuji according to the kind of move involved, giving a number of examples of each one. It is hoped that such a systematic method of presentation will help the reader to recognise these tesuji the more easily when they occur in actual play. Accordingly the second part of this chapter has been made up of problems, which are arranged in order from easy to difficult and which can be solved utilizing the techniques learned in the first part. In this way the reader will be able to judge his progress and understanding.

1) The Special Property of the Corner

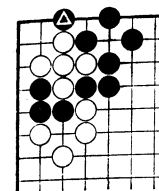
Semeais (races to capture) which occur in the corner are sometimes different from those which occur on the side or center of the board, in that the player attacking from the outside (i.e. the player who does not occupy the corner) may have to make one or two extra moves because of damezumari. Hence, one must be careful when counting the liberties in such situations. Here are two examples:

Example 1

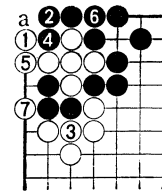
Black has just played , leaving White's group in the corner with two liberties against Black's three. How can White save his five stones?

Dia. 1

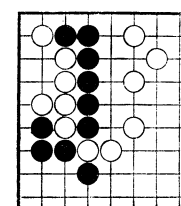
White plays on the 1-2 point with 1 thus utilizing the special property of the corner. Notice how Black can't play at 'a', without first playing at 6 (because of damezumari) and thus loses one liberty. As a result White captures three Black stones with the sequence up to 7.



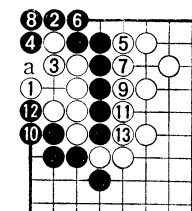
Example 1



Dia. 1



Example 2



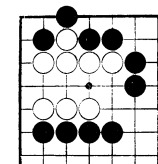
Dia. 2

Example 2

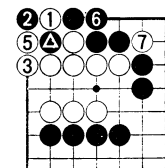
There is a semeai going on between the Black and White groups in the corner and it seems as if Black will have no difficulty in winning this fight since it appears he is ahead in liberties. However, White can win by utilizing the special property of the corner. How does he do it?

Dia. 2

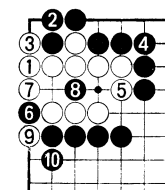
White 1 for Black 2 is a natural exchange and then White 3 gives the White group an eye. Now Black loses two moves as he must play 6 and 8 and after White 13, Black can't play at 'a' because of damezumari.



Example 3



Dia. 3a ④ at ①



Dia. 3b

2) The Tesuji of Horikomi

This tesuji involves the sacrifice of one stone with the object of causing one's opponent's stones to take on a bad shape. This tesuji is quite useful for saving stones outright or by ko. Here are some examples:

Example 3

The White stones in this diagram appear to be dead but White has a tesuji to save these stones. Where should he play?

Dia. 3a

White 1 is called horikomi (the word literally means to "throw-in") and in this case it is the tesuji which allows White to save his stones. After Black takes the one stone with 2, White plays sagari (descent) with 3 and Black suffers a large loss with the sequence to White 7. Therefore, in answer to 3, Black should play 4 at 7 and simply give up the two corner stones at 2 and . In any case, White has made life for his stones.

Dia. 3b

If White had simply played sagari (descent) at 1, Black would have connected with 2 and now White dies with the sequence up to Black 10.

Example 4

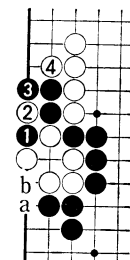
komi tesuji.

Dia 4a

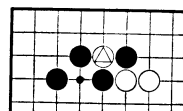
Black must first play horikomi with 1 and of course White will capture this stone with 2. Next after Black 3 and White 4, Black will capture one stone by playing 5 at 1 and the result is ko. If instead of 4, White connects at 1, Black will play at 'a' and 'b', capturing three stones and avoiding ko.

Dia. 4b

Black must not play 1 and 3, since after White 4, Black can't play 'a' because of damezumari. After White plays 6, he will have one eye whereas Black has none. In all such semeais (races to capture) the player not having an eye is at a disadvantage.



Dia. 4a ⑤ at ①



Dia. 5

3) Sacrificing Two Stones instead of One.

Sometimes instead of sacrificing one stone it becomes more efficient to sacrifice two. Sacrificing in this way can allow one to make good shape or it can prevent the enemy from making a living shape as is shown in the following examples.

Example 5

How can White best use his stone marked , as a sacrifice stone?

Dia. 5

It is tesuji for White to add one more stone and then give up both of them. In this way he can play both the ate of 3 and the ate of 5. After Black 6, White 7 is sente and Black must play at 8. n.b. the kosumi (diagonal extension) of Black 2 also qualifies as a tesuji, as it leaves behind the White defect at 'a'. If instead of 2, Black had simply played at 6, White would have played at 2; now Black must play at 8 and when White plays at 5, White has no defects in his formation.

Please notice, also, that if instead of playing 1, White had played this move at 5, Black will play at 1 taking one stone and now the White plays at the points of 2 and 3 are no longer sente but are gote moves.

Example 6

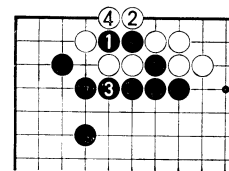
How can Black best utilize his stone marked $\triangle$ as a sacrifice stone, so as to defend his defect at 'a' with sente.

Dia. 6a

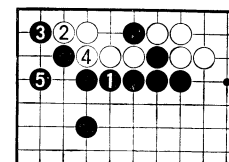
Again Black plays 1 so as to give away two stones. Now he can cover his defect at 3 with sente.

Dia. 6b

If Black immediately plays 1, White will play 2 and 4 and now Black ends in gote as he must defend himself at 5.



Dia. 6a



Dia. 6b

Example 7

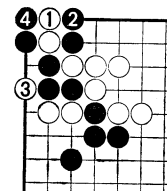
Black has just played ate (check) with ㊲. How can White save his two stones marked ㊲ and capture all of Black's corner stones?

Dia. 7a

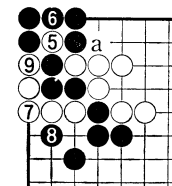
Once again White sacrifices two stones by playing sagari at 1. After the ate of White 3, Black must take the two stones with 4 and next—

Dia. 7b

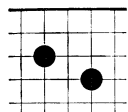
White plays the horikomi tesuji with 5 and then follows it up with another tesuji by connecting at 7 making it impossible for Black to win this semeai. If instead of 8, Black plays at 9, then White plays at 'a' and the result is the same.



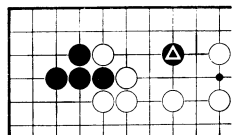
Dia. 7a



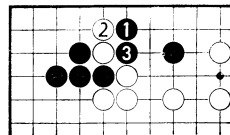
Dia. 7b



Reference Dia.



Example 8



Dia. 8a

4) Keima Watari Tesuji

This tesuji is a special technique used to connect seemingly isolated stones. Keima is a technical term used in Go to designate the type of relation between two stones as shown in the Reference Diagram. The relation between the stones corresponds to the knight's move in chess and hence this term is sometimes used when referring to the keima. Watari means to connect or bridge underneath or along the edge of the board. The term keima watari will become clear in the following examples.

Example 8

It seems as if Black is lost. However, Black can save this stone, thereby destroying White's potential territory.

Dia. 8a

Black 1 is the keima watari tesuji and is the correct move. If White plays sagari with 2, Black will cut with 3 as shown. On the other hand if White plays at 3, Black will play at 2.

Dia. 8b

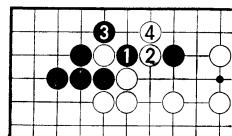
If Black hastily cuts with 1, White will play 2 and 4 and this result is vastly inferior to Dia. 8a.

Example 9

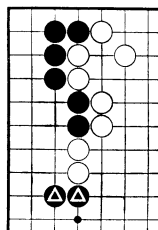
How can Black connect his two stones marked with his group in the upper left corner.

Dia. 9

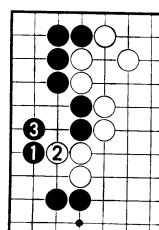
The keima watari of Black 1 is the only way. If White plays 2, Black simply plays hiki (draw-back) with 3 and Black is safely connected. Please assure yourself that against Black 1, White has no way to prevent Black from connecting while on the other hand Black 1 is Black's only hope for a connection.



Dia. 8b



Example 9



Dia. 9

5) Sagari Tesuji

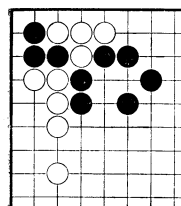
Sagari means to hang down or descend. In Go it refers to a move which extends downward toward the edge of the board. The main use of this tesuji is to increase the number of liberties of one's stones when involved in a semeai (race to capture). This tesuji quite often makes use of the special property of the corner. Here are some examples.

Example 10

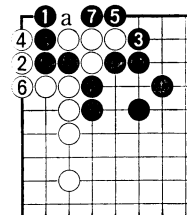
Black has three liberties against four for White. Yet Black can play so as to kill White. How?

Dia. 10

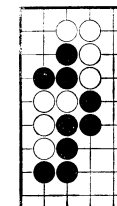
Black can play the sagari tesuji of 1 and utilize the special property of the corner. That is, White can't attack Black's four stones in the corner from either direction (because of damezumari) without first filling at 6. Now, after 7, Black can capture White. If Black plays 'a' instead of 1, White will play at 1 and it will become ko.



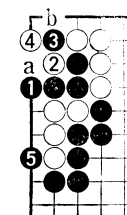
Example 10



Dia. 10



Example 11



Dia. 11

Example 11

Again it seems as if Black is lost in the corner. However he can play so as to save his stones and capture four of White's.

Dia. 11

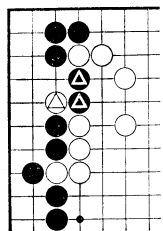
The sagari of Black 1 is again the correct tesuji. After White 2 and 4, Black must play 5 in order to succeed. If he plays 5 at 'a' capturing the White stone, White will play 'b' and the result will be ko. Notice that White cannot attack the Black stones by playing directly at 'a' owing to damezumari.

Example 12

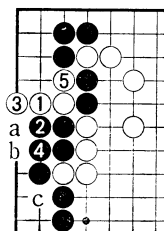
How can White save his stone marked $\triangle$ and capture the two Black stones marked $\triangle$?

Dia. 12

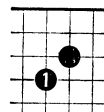
The sagari of White 1 and 3 are tesuji. After White 3, Black must play 4 and now White has enough liberties to play 5 and capture the two Black stones. If instead of 4, Black plays at 'a', White will play at 'b' and when Black connects at 4, he will then play at 'c' capturing the Black stones.



Example 12



Dia. 12



Reference Dia.

6) Kosumi Tesuji

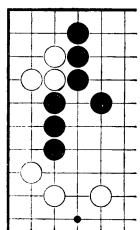
Kosumi is a diagonal extension. The play of Black 1, in the Reference Diagram, is referred to as a kosumi. This move has a great many uses as a tesuji as we will see in the following examples.

Example 13

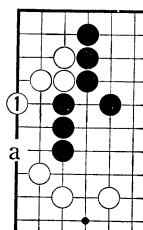
This problem is very simple. White must connect his three stones in the corner to the three stones on the outside.

Dia. 13

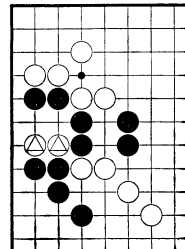
There are two ways for White to connect and those are with either the kosumi at 1 or 'a'. After either of these two moves it is impossible for Black to separate White.



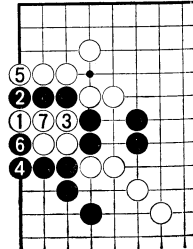
Example 13



Dia. 13



Example 14



Dia. 14

Example 14

How can White save his two stones marked $\triangle$?

Dia. 14

The kosumi of White 1 is tesuji. If Black tries to prevent White from connecting by playing the sagari of 2, White will cut at 3 and Black loses three stones in the sequence up to 7. Therefore after White 1, Black should connect at 3 and White will play watari (connect underneath) at 2.

Example 15

How must Black play to take full advantage of this situation?

Dia. 15

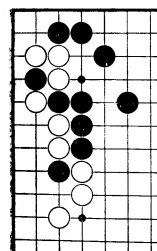
After the ate (check) of Black 1, the kosumi of Black 3 is tesuji in this instance, because after the sequence to White 6, White is still not alive because of the possible ko at 'a'. If Black had simply captured two stones by playing 'b', he would have left no aji behind and White would have lived unconditionally.

Example 16

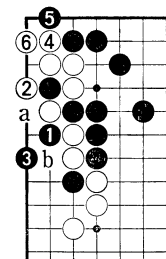
Can Black capture the five White stones marked $\triangle$?

Dia. 16

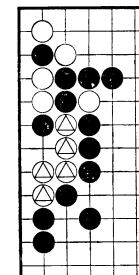
The kosumi of Black 1 is tesuji and if White plays ate with 2, Black will connect with 3 and then White can't succeed because of his damezumari on both sides.



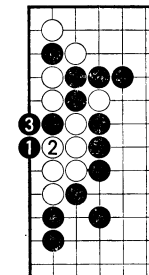
Example 15



Dia. 15



Example 16



Dia. 16

7) Tsuke Tesuji

Tsuke means to attach and when a tsuke move occurs in Go it refers to a direct attack or attachment on an enemy's stone. The tsuke tesuji often occurs on the second line but it may appear anywhere on the board. As will be seen from the following examples, this tesuji has a variety of uses, among them the killing of the enemy's stones, saving one's own stones, making effective shape, etc.

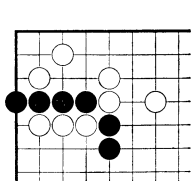
Example 17

There is a life and death struggle going on between the Black and White stones and if Black is to win he must attack White directly. Where is the Black tesuji? **Dia. 17**

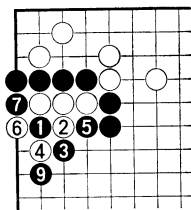
The tsuke of Black 1 is the tesuji here. Now after White 2, Black plays the shibori (squeeze) tactics up to 7 and then easily captures White with 9.

Example 18

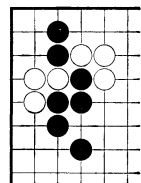
Where is White's tesuji, that enables him to capture the two Black stones in the corner?



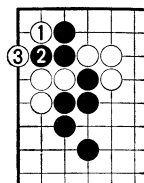
Example 17



Dia. 17 ⑧ at ①



Example 18



Dia. 18a

Dia. 18a

The tsuke at the 2-2 point is just the right move. After White 3, there is no way for Black to avoid capture.

Dia. 18b

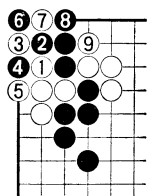
If White plays 1 as in this diagram, after White 9, the situation results in a ko.

Example 19

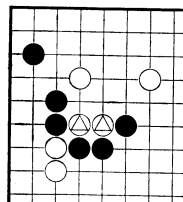
How can Black play so as to capture the two White stones marked △?

Dia. 19

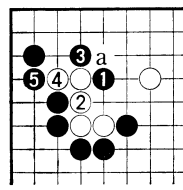
Again the tsuke move is appropriate and Black should play at 1. If White resists with 2, Black will proceed to play 3 and 5 capturing all the White stones. Therefore, White must play at 'a' instead and then Black will play at 2 capturing two stones.



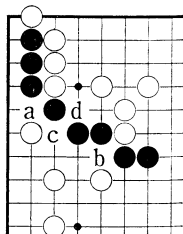
Dia. 18b ⑩ at ⑥



Example 19



Dia. 19

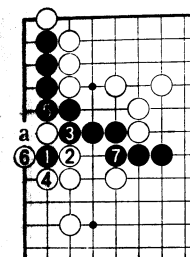


Example 20

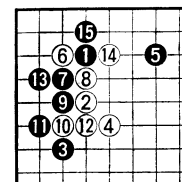
Example 20

It seems as if Black is in serious trouble; White is threatening to cut Black at the points of 'a' and 'b'. If Black connects at 'a', White will play 'c' and after Black connects at 'd', White will play 'b' capturing all the Black stones in the corner. But fortunately, Black has a tesuji which will allow him to escape. Where is it? **Dia. 20**

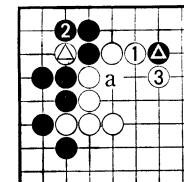
The tsuke tesuji of Black 1 allows Black to connect at 5 with sente so that after White 6, Black can also connect at 7. This tesuji often appears in actual games and should be remembered. By the way, if White plays 6 at 7, Black will capture one stone at 'a' and will live in the corner.



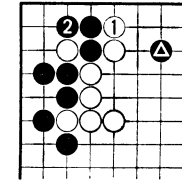
Dia. 20



Example 21



Dia. 21a



Dia. 21b

Example 21

This sequence is a common even-game joseki. After the sagari of Black 15, how should White play to make his stone at 6 work most efficiently?

Dia. 21a

The tsuki-atari (head-on attachment) of White 1 is the proper way to proceed and now Black is forced to capture White △ with 2. Now White severely limits the movement of Black △ by playing 3. This sequence also gives White good shape and he no longer needs to worry about the cut at 'a'.

Dia. 21b

White 1, in this diagram, is a vulgar play. When compared with the previous diagram, there is no question as to which result is more advantageous for White. Now it is difficult for White to find an effective way of dealing with Black △.

Example 22

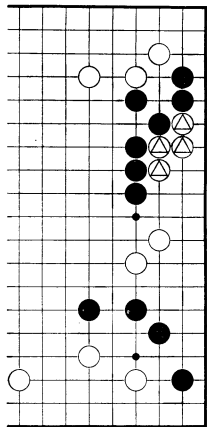
This example is a bit more difficult. Black has a tesuji which will enable him to capture the four White stones marked △.

Dia. 22a

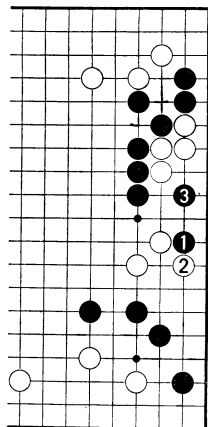
Although difficult to see, Black 1 is a useful tesuji which should be remembered. Against White 2, Black 3 will successfully capture the four White stones and because of Black 1, White has no way to save them. Please verify this for yourself.

Dia. 22b

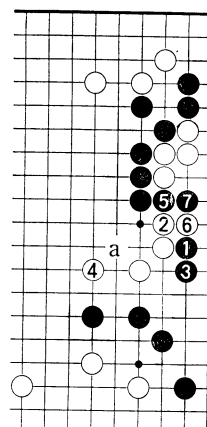
White might try to respond with the hiki (draw back) of 2 against Black 1, but after Black 3, White must run away with 4 because if he were to play 4 at 5, Black would play at 'a', capturing the whole side. So after White 4, Black plays 5 and 7, again capturing the four White stones.



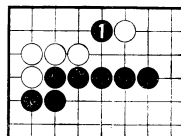
Example 22



Dia. 22a



Dia. 22b



Reference Dia.

8) Tsuke-koshi Tesuji

There is a proverb which says "Strike at the waist of a keima!" This refers to the tsuke-koshi (attach at the waist) tesuji and is illustrated by Black 1 in the Reference Diagram. This tesuji is used to separate the enemy's stones into two parts leaving them both weak and open to attack.

Example 23

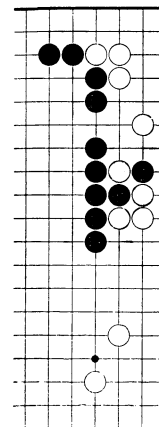
Where is the vital point, from which Black can gain the advantage in this area?

Dia. 23

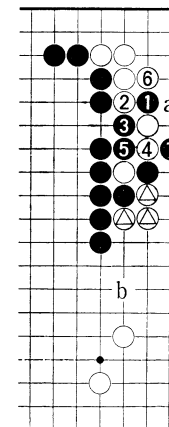
The tsuke-koshi of Black 1 is the proper tesuji. After the sequence to Black 7, White can't protect all his weaknesses and must either lose the three stones marked △ in the center part or the two under atari by Black 7. If White plays 8 at 'a', Black will play at 'b'.

Example 24

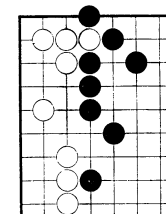
Again Black can gain some ground by using the tsuke-koshi tesuji.



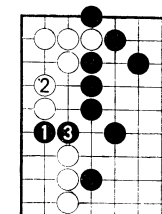
Example 23



Dia. 23



Example 24



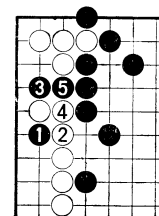
Dia. 24a

Dia. 24a

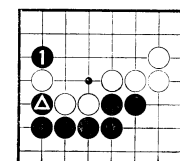
Black 1 is the tsuke-koshi tesuji and White must play hiki (draw back) with 2 in order to live in the corner. Now Black plays 3 and White is separated.

Dia. 24b

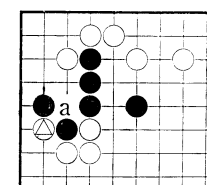
If White should respond to Black 1 with 2, as here, Black will play hasami-tsuke (pincer-attachment) with 3 and White will lose his entire corner after Black 5.



Dia. 24b



Reference Dia.



Example 25

9) Hasami-tsuke Tesuji

There is one more useful tsuke tesuji and that is the hasami-tsuke (pincer-attachment) variation. As illustrated in the Reference Diagram, Black 1 when played in combination with Black △, is referred to as the hasami-tsuke. Here are some examples.

Example 25

White has just played ate (check) with △. It seems as if Black has no choice but to connect at 'a' with gote. However, Black has a tesuji which will allow him to come away from the corner with sente and leave good aji.

Dia. 25

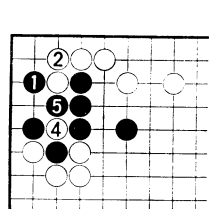
The hasami-tsuke of Black 1 is of course the tesuji in this case. White must connect with 2 and now Black is free to play elsewhere. If White then captures with 4, Black need only play 5 and White can't gain any area in the corner. This is an example which shows how one should not always automatically connect when faced with ate (check).

Example 26

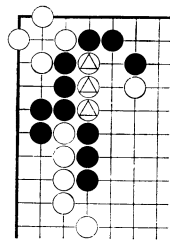
Black's task is to capture the three White stones marked △.

Dia. 26

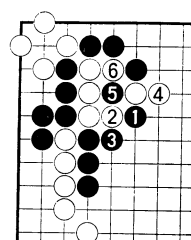
Again the hasami-tsuke of Black 1 provides the correct tesuji. If White plays 2, Black will play 3 and when White tries to run away with 4, Black plays the horikomi tesuji of 5 and captures White on the next move. If White had played 2 at 5, then Black simply plays 3 at 4.



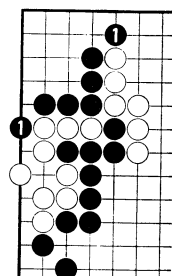
Dia. 25



Example 26



Dia. 26



Reference Dia.

10) Hane Tesuji

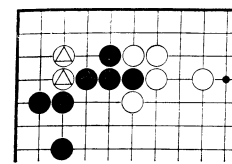
Hane is a special technical term used in Go. Perhaps the best way to define it is to give a couple of examples. In the Reference Diagram both of the moves of Black 1 are referred to as hane. The examples which follow will also help to clarify the meaning of the term. The hane tesuji is very important. In fact there are three proverbs which concern themselves with this move; "There is death in the hane", "At the head of two stones play hane!" and "At the head of three stones play hane!" The hane becomes very useful in a semeai, when the number of liberties is of crucial importance and it is in this sense that it becomes a tesuji which often utilizes damezumari situations, as the following examples will show.

Example 27

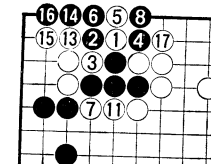
How can White connect his two isolated stones marked △ to his strong group on the upper side?

Dia. 27

White can play the hane tesuji of 1. Against Black 4, White uses the two-stone-sacrifice tesuji by playing at 5 in order to cause the Black stones to take on a bad shape. Next, White cuts at 7, utilizing 1 and 5 in a shibori (squeeze) tactic. The horikomi tesuji of White 9 comes next, destroying Black's eye and after the

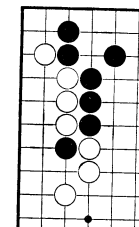


Example 27

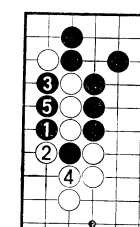


Dia. 27

⑨ at ① ⑩ at ⑤ ⑪ at ①



Example 28



Dia. 28a

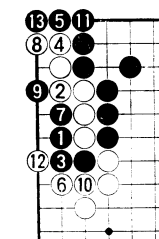
ate of White 11, Black must connect with 12. Black now has a clumsy dumpling shape and his resistance after White 13 is pathetic. Please note, how effectively, the tesujis from sections 1 and 2 were used. Against the hane of White 1, Black must immediately defend against the cut at 7.

Example 28

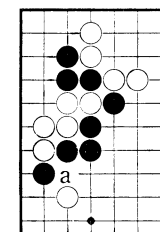
The White area on the left side looks very secure. However, Black has a tesuji which will destroy this area and give Black a large profit.

Dia. 28a

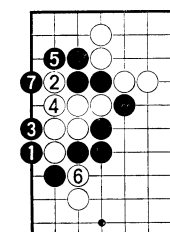
Black 1 is the hane tesuji and White must cut with 2. Next Black plays shibori with 3 and 5 and Black has captured the entire corner from White.



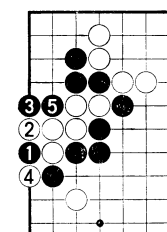
Dia. 28b



Example 29



Dia. 29a



Example 30

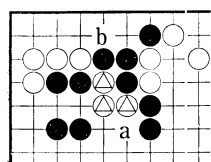
The situation here is quite serious for Black. If Black attacks the three White stones marked ⊕ by playing at 'a', White will play at 'b' and capture the four Black stones. How should Black play?

Dia. 30a

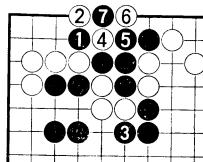
The hane of Black 1 is the best move in this emergency. The hasami-tsuke of White 2 is a tesuji in return and although it is very difficult to see, it is the only way for White. Now Black plays 3 and up to White 6 the situation results in ko.

Dia. 30b

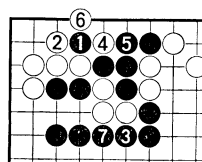
The hasami-tsuke tesuji of White 2 in Dia. 30a is well worth remembering. If White plays 2, as in this diagram instead, Black will again play 3 as before and White's three stones will be captured unconditionally.



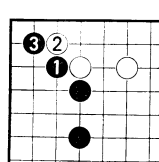
Example 30



Dia. 30a



Dia. 30b



Reference Dia.

11) Ni-dan Bane Tesuji

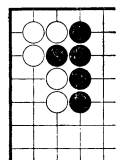
Two successive hanes, played as in the Reference Diagram, are referred to collectively as ni-dan bane (i.e. two-step hane). This tesuji is usually used to confine one's opponent and at the same time to build up a massive sphere of influence.

Example 31

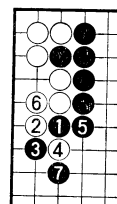
How should Black play in this situation?

Dia. 31a

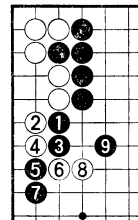
Black 1 and 3 is the ni-dan bane tesuji. In this case, it is best for White to cut with 4 and then connect with 6. In this way, there is some shicho aji left after Black 7 but in any event Black's thickness is enormous and White is confined to the corner.



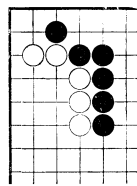
Example 31



Dia. 31a



Dia. 31b



Example 32

Dia. 31b

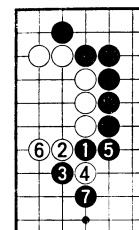
It is bad for Black to play nobi at 3 as this is far too passive. If Black plays hane at 5 in response to White 4, White will cut with 6 and then play nobi with 8 and this is vastly inferior for Black as compared with the previous diagram.

Example 32

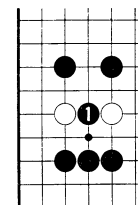
This example is similar to Example 31 except that the White position is one line higher. Will the ni-dan bane tesuji work in this instance?

Dia. 32

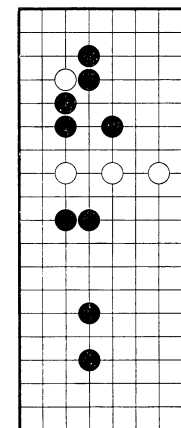
Again, Black can play ni-dan bane with 1 and 3 and the result is the same as in Dia. 31a.



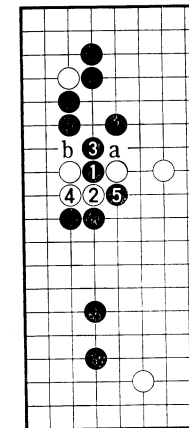
Dia. 32



Reference Dia.



Example 33



Dia. 33

12) Warikomi Tesuji

Warikomi means to thrust into or squeeze into. Black 1 in the Reference Diagram is an example of warikomi in Go. The tesuji of warikomi is very common and it is useful for separating the enemy's stones or connecting one's own stones. It is also used for killing or saving stones in life and death battles. Here are a few examples.

Example 33

In this situation, the White position is very thin and is caught between two thick Black positions. How can Black take advantage of his superior strength?

Dia. 33

In such a position, the warikomi of Black 1 is the ideal tesuji. After the hiki (draw-back) of Black 3, White merely compounds his loss by connecting at 4 as then Black cuts at 5, and there is nothing White can do about it. Had White played ate at 3 instead, then Black would have played hiki at 2 leaving two defects behind again, in this case at 'a' and 'b'.

Example 34

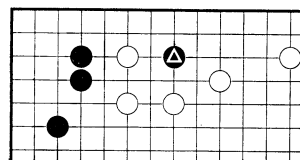
Black $\triangle$ looks hopelessly lost. However, Black has a way to save it.

Dia. 34a

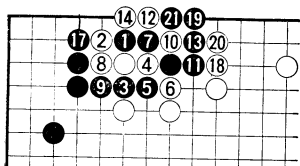
Black 1 and 3 are similar tesuji to the previous problem although in the reverse order. Black 15 is the crucial move of this sequence causing the result up to Black 21 to become ko. By the way, for Black to cut at 8, after White 2 is very bad and results in his failure.

Dia. 34b

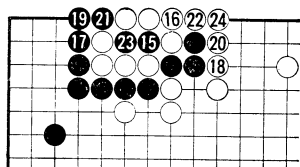
If White connects at 16, the sequence to White 24 will result and Black captures four stones with sente and this is better than ko.



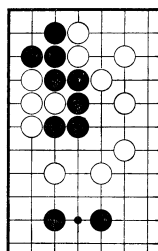
Example 34



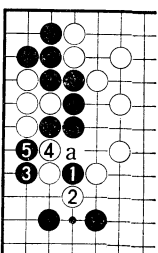
Dia. 34a 15 at 7 16 at 1



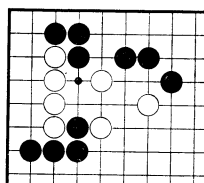
Dia. 34b



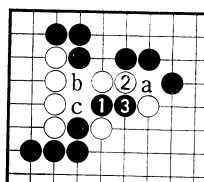
Example 35



Dia. 35



Example 36



Dia. 36

Example 35

The Black group in the corner looks lost; how can Black save it?

Dia. 35

Again Black 1 and 3 are tesuji and after Black 5, not only has Black saved his stones but he has captured four White ones besides. If instead of 2, White plays at 'a', the result will be the same.

Example 36

How can Black kill the four White stones in the corner?

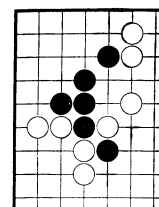
Dia. 36

The warikomi of Black 1 is tesuji, White resists with 2, but after Black 3,

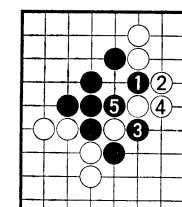
White can't defend both of his defects at 'a' and 'b'. If instead of 2, White plays 'c', Black again plays 3.

Example 37

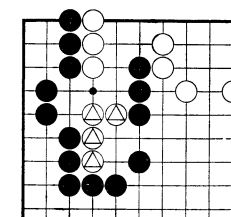
Black's group in the corner is in great danger. How can he break out into the center?



Example 37



Dia. 37



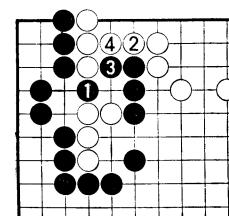
Example 38

Dia. 37

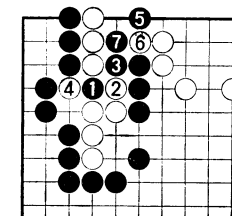
Again the tesuji Black needs is the warikomi of Black 1. Against the ate of Black 3, White must connect with 4 and when Black captures one stone with 5 he has escaped out into the center of the board. Please assure yourself that the order of 1 and 3 is necessary for the success of this maneuver.

Example 38

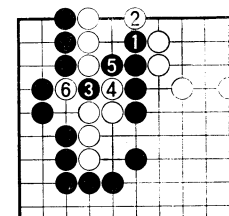
How can Black capture the four White stones marked $\triangle$?



Dia. 38a



Dia. 38b



Dia. 38c

Dia. 38a

The warikomi tesuji of Black 1 is the required move. White must now play 2 and 4 to save his remaining three stones.

Dia. 38b

If White resists with 2 and 4, Black will play 5, disconnecting the remaining stones thereby increasing his gain. The order of 5 and 7 is not important.

Dia. 38c

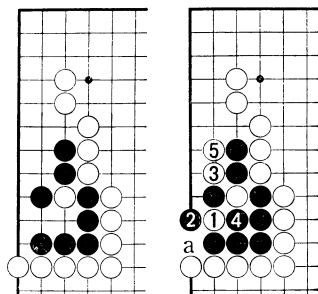
It would be very bad for Black to play 1 immediately to try and capture all the White stones, for White will play watari with 2 and now the warikomi tesuji of Black 3 will fail.

Example 39

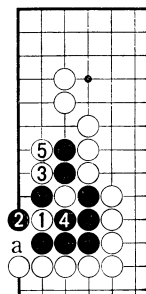
How can White kill the Black stones?

Dia. 39

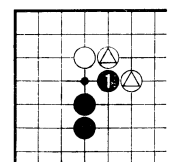
The warikomi tesuji of White 1 is the correct answer. Black resists with 2, but White 3 and 5 leave Black eyeless. If Black had played 2 at 4, White would have played 3 at 2 and Black can't play at 'a' because of damezumari. So once again, Black has no eyes.



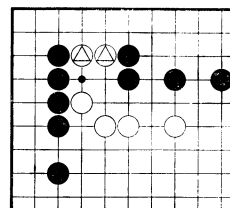
Example 39



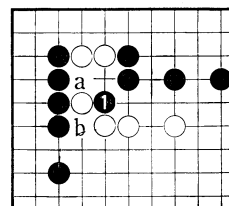
Dia. 39



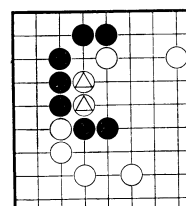
Reference Dia.



Example 40



Dia. 40



Example 41

13) Atekomi Tesuji

Atekomi means literally to aim inside. Black 1 in the Reference Diagram is called atekomi and this move aims inside the two White stones marked △. The atekomi tesuji is similar to the warikomi tesuji. Here are two illustrations.

Example 40

How can Black capture the two White stones marked △?

Dia. 40

The atekomi of Black 1 is the necessary tesuji. Now White can't prevent Black from capturing two stones as he is unable to defend both his weaknesses at 'a' and 'b'.

Example 41

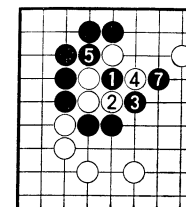
What's the best way for Black to capture the two White stones marked △ and at the same time save his two drifting stones in the center.

Dia. 41a

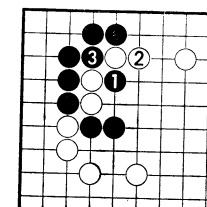
Black plays the atekomi of 1. If White resists with 2, Black will play 3 and 5 and after White connects with 6, Black will capture with 7.

Dia. 41b

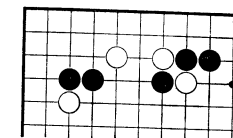
Against the atekomi of Black 1, White had better simply play hiki (draw back) with 2.



Dia. 41a ⑥ at ①



Dia. 41b



Example 42

14) Ate Tesuji

An ate play in Go is one which threatens the capture of one stone or a group of stones. Although this play is basically the most direct and straightforward type, in the tesuji presented here it becomes a very high level tactic, involving not only the necessity of sacrificing stones but also judgement in evaluating which stones are important.

Example 42

The situation here is the result of a modern joseki. How can White play so as to utilize all of his stones?

Dia. 42

The ate of White 1 and the de (go-between) of 3 are tesuji and up to 7 this is a very skillful way for White. In this tesuji, the stones involved in making the ate are unimportant as White is actually more interested in the other side.

Example 43

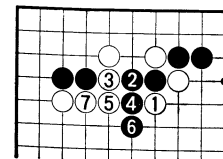
What is the best way for Black to play in this situation?

Dia. 43

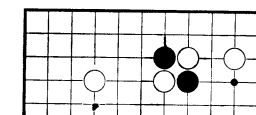
The atenobi (check and stretch) of Black 1 and 3 is tesuji. The reason for this is that now the points 'a' and 'b' are points of miai; that is, if White plays 'a', play Black will 'b' and vice-versa. Always assuming, of course, that the shicho at 'b' is favorable for Black.

Example 44

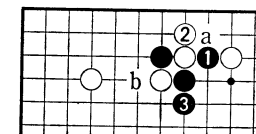
White's four stones in the corner are lost while his three stones on the side are very weak. How can White utilize his lost stones in order to strengthen his weak ones?



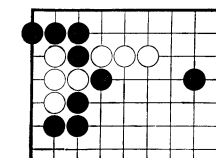
Dia. 42



Example 43



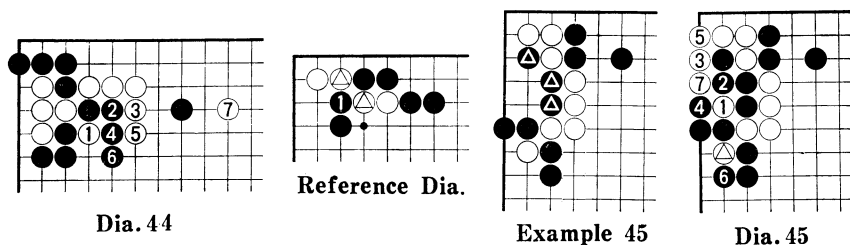
Dia. 43



Example 44

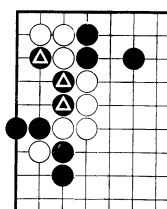
Dia. 44

The ate of White 1 is tesuji and up to 5, White gets good shape. After Black 6, White can develop on the right side with 7.

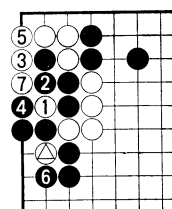


Dia. 44

Reference Dia.



Example 45



Dia. 45

15) Kiri Tesuji

Kiri means to cut. Black 1 in the Reference Diagram is referred to as kiri since it cuts off and separates the two White stones marked △. The kiri as a tesuji often uses some of the other types of tesuji, which we have studied in the preceding sections. Here are some examples.

Example 45

How can White save his three stones in the corner and at the same time capture the three Black stones marked △?

Dia. 45

The cut of White 1 is a very good tesuji. After White 3, 5 and 7, Black can't connect at 1 because of White △. The connection of White 5 is called "the tesuji of bata bata".

Example 46

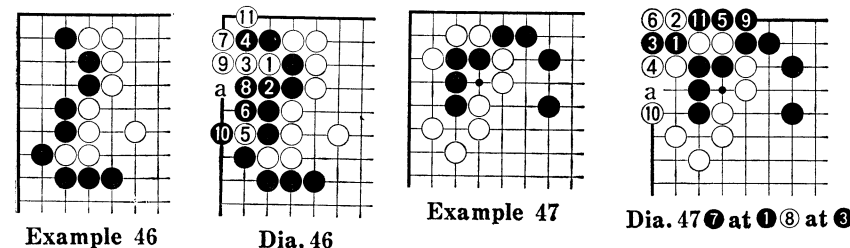
Where is White's tesuji in this situation?

Dia. 46

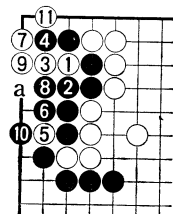
The kiri tesuji of White 1 aims at exploiting Black's damezumari. After Black 4, White again cuts with 5 and this is the main point of the tesuji. After White plays 9, Black can't play at 'a' because of the presence of White 5 and must instead take that stone with 10. Now White can capture two stones with 11.

Example 47

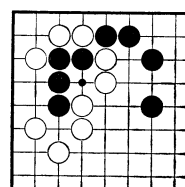
It looks as though Black's four stones in the corner are irretrievably lost. However he has a tesuji which will enable him to save them.



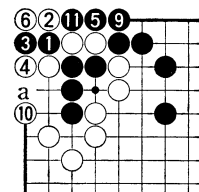
Example 46



Dia. 46



Example 47



Dia. 47 ⑦ at ① ⑧ at ③

Dia. 47

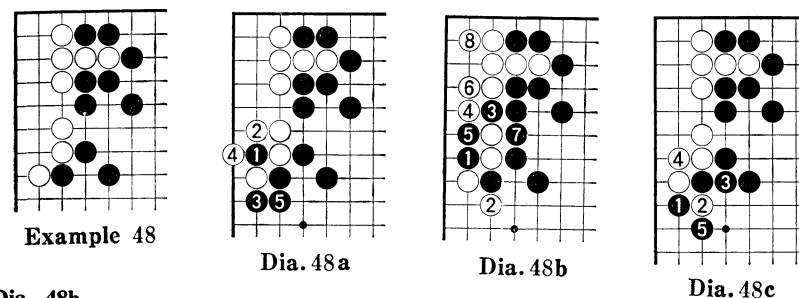
Black plays a kiri tesuji with 1 and then plays sagari with 3 sacrificing two stones. Now Black plays the bata-bata tesuji of 9 and 11 and White can't connect at 1 because then Black could capture all the White stones in the corner by playing at 'a'.

Example 48

This is regarded as a high level problem. Black's main concern is on the lower left side. How should he play?

Dia. 48a

The kiri of Black 1 is tesuji. Now White plays ate with 2 and Black responds with 3 and 5 making a good thickness on the left side.



Example 48

Dia. 48a

Dia. 48b

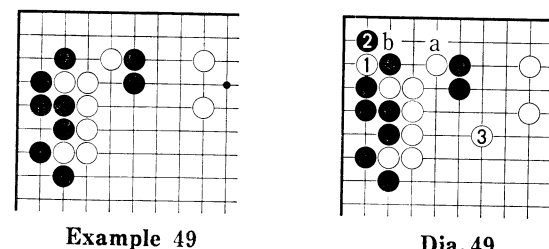
Dia. 48c

Dia. 48b

Of course, White 2 in Dia. 48a is absolutely necessary, for if he plays 2 as in this diagram, his loss will be very large and in addition he will end in gote.

Dia. 48c

The average player would play ni-dan bane, but after Black 5, there is the problem of the aji of the cutting stone at 2. It is easy to see that is this inferior to Dia. 48a. Of course, to play Black 1 at 2 is too submissive as then White can play at 1.



Example 49

Dia. 49

Example 49

What is White's tesuji in this case?

Dia. 49

The kiri of Black 1 is tesuji. If Black keeps the corner by playing 2, White takes a profit on the side with 3. Black can't connect up his two positions with a hane at 'a', because of the presence of White 1. If Black plays 2 at 3, White will take the corner by playing at 'b'.

16) How to Defend Against a Cut

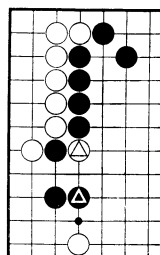
When one's opponent cuts or threatens to cut, the obvious reply may not always be the best way. The following examples will show what is meant.

Example 50

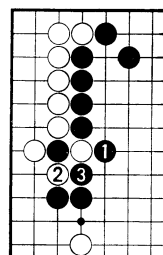
White has just cut with △. How should Black defend against this cut so as to utilize his stone △?

Dia. 50

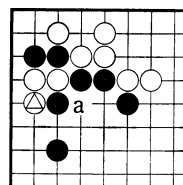
The ate of Black 1 is the proper way for Black to defend against this cut. After 3, Black has good shape and a massive outside thickness. If, instead of 1, Black plays at the point of 2, White will respond with a move at 1 and Black's shape becomes bad as his groups are separated. Beginners tend to make the mistake of playing in the latter way.



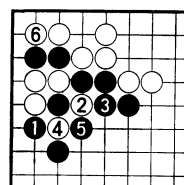
Example 50



Dia. 50



Example 51



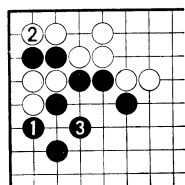
Dia. 51a

Example 51

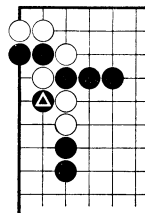
White has just played magari (turn) at △ apparently threatening a double ate at 'a'. How should Black defend against this threat?

Dia. 51a

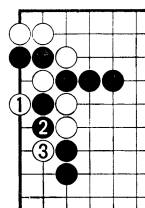
The hane of Black 1 is the proper way to defend. Now if White plays ate with 2, Black will play ate with 3 and 5 and now White can't connect as he must first play at 6. When Black takes the White stones 2 and 4, not only has his group good shape but also eyes. If, instead of 1, Black simply connected at 2, White would play at 1 leaving Black with bad shape and drifting in the center.



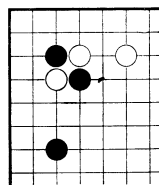
Dia. 51b



Example 52



Dia. 52



Example 53

Dia. 51b

The best way for White to respond to Black 1 is with the ate of 2 and Black will play kaketsugi (hanging connection) with 3 leaving himself with many eyes.

Example 52

Black has cut with his stone marked △ and White seems to have a hopeless position. However, White has a tesuji up his sleeve which will save all of his stones.

Dia. 52

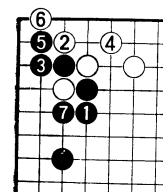
The ate of White 1 is the right tesuji. It is futile for Black to resist with 2 because after White 3, Black can't attack on either side because of damezumari.

Example 53

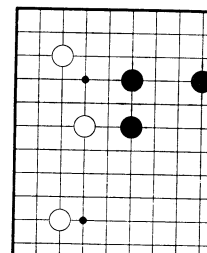
Black is caught in a cross-cut. How should he continue?

Dia. 53

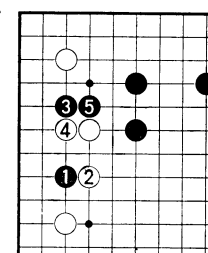
There is a proverb which says, "When caught in a cross-cut, extend!" Accordingly, Black plays the nobi of 1, which is also tesuji. This is a simple way to defend against this kind of cut. After this, the sequence up to Black 7 is a joseki.



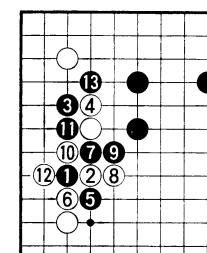
Dia. 53



Example 54



Dia. 54a



Dia. 54b

17) Oki Tesuji

Oki means a putting or a placement. The oki tesuji is frequently used to kill enemy stones. The idea is to put or place this stone on a vital point so as to force the enemy stones to make a non-living shape. This tesuji is also used for invasion and the reduction of enemy territory. The following examples will serve to illustrate.

Example 54

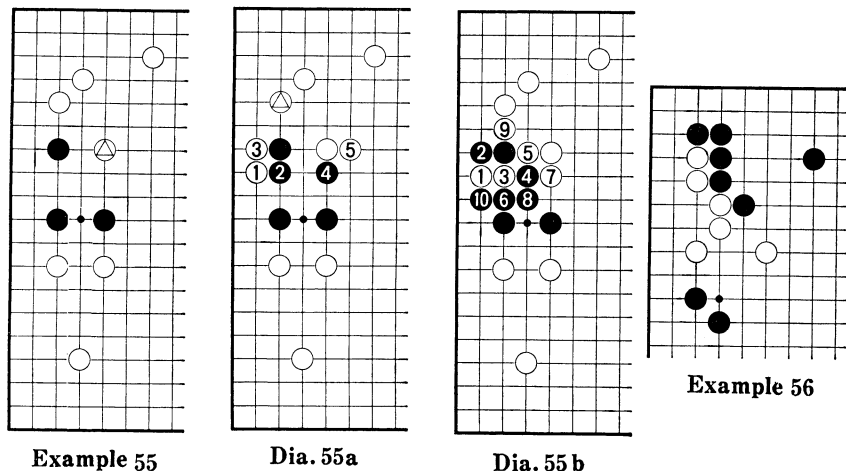
How should Black attack White?

Dia. 54a

Black proceeds to attack White with the oki tesuji of 1 and after the tsuke of White 2, he plays the second oki of Black 3. White must now play 4 and Black plays 5 making a successful invasion.

Dia. 54b

If White plays the osae of 4, against Black 3, Black will play hane at 5 and the sequence up to Black 13 naturally results, leaving White with a much larger loss.



Example 56

Example 55

Considering the position of White $\triangle$, where is the best point for White to play?

Dia. 55a

The oki of White 1 is tesuji. Black responds with 2 and White connects with $\triangle$ by playing at 3. Next, White answers Black 4 with 5.

Dia. 55b

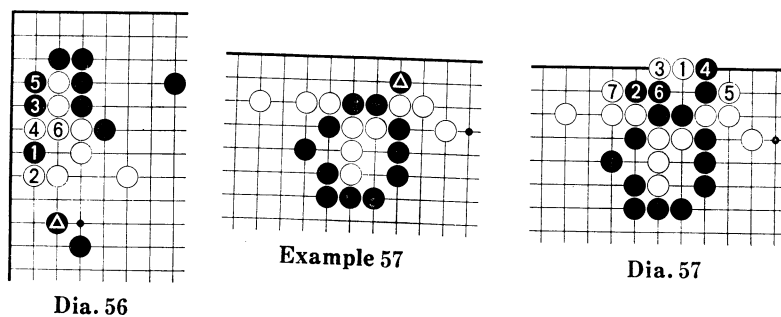
If Black plays osae at 2, White will play 3 and then sacrifice these two stones with the sequence up to 10 giving himself a well-shaped outside thickness. In contrast, Black's stones are now overconcentrated.

Example 56

Where is Black's tesuji in this case?

Dia. 56

Black 1 and 3 are tesuji. Against Black 3, White must respond with 4 and following White 6, Black has gained much profit and has sente. If White plays 2 at 4, Black will play at 2 connecting to Black $\triangle$.



Example 57

Dia. 57

Dia. 56

Example 57

This is a famous problem. Black has just played $\triangle$ to attempt to save his stones and capture the four enclosed White ones. How should White respond?

Dia. 57

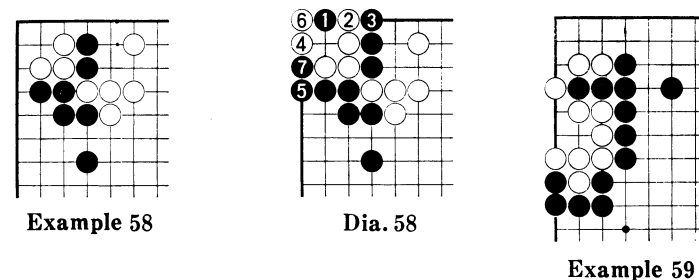
The okis of White 1 and 3 are the correct answers and this is the only way for White to play. After White 7, it's obvious that Black is lost...

Example 58

This is a common situation which frequently occurs in the corner. Black is to play and capture the three White stones in the corner.

Dia. 58

The oki at the 1-2 point by Black 1 is the correct tesuji. White loses in the sequence up to Black 7.



Example 58

Dia. 58

Example 59

Example 59

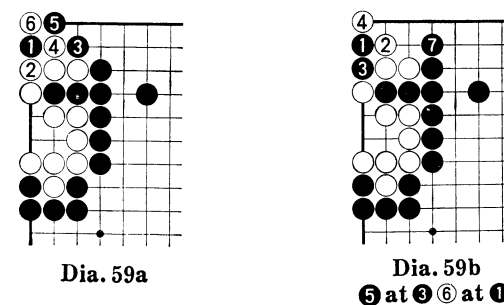
Where must Black play, to cause the corner to become ko?

Dia. 59a

The oki of Black 1 at the 1-2 point is tesuji. White must connect at 2 and after Black 5 it becomes ko with White 6.

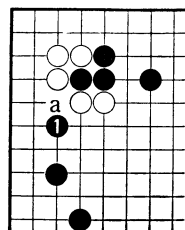
Dia. 59b

If White resists with 2, Black plays horikomi tesuji with 3 and 5 and after Black 7, White is dead unconditionally.

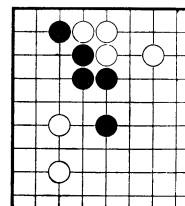


Dia. 59a

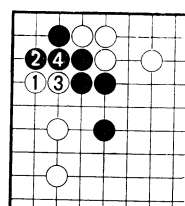
Dia. 59b
5 at 3 6 at 1



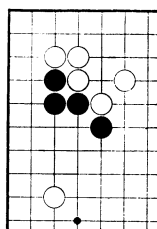
Reference Dia.



Example 60



Dia. 60



Example 61

18) Nozoki Tesuji

The Japanese word nozoki means peeping. The example in the Reference Diagram illustrates what is meant in Go terminology. Black 1 is referred to as nozoki and is peeping at the point of 'a', threatening to cut White at this point with the next move. Of course, White must defend. Nozoki is sometimes related to the eye-stealing tesuji since it has the effect of destroying the enemy's eyes. This tesuji is very useful, as great profit and advantage can be gained by forcing one's opponent to struggle to make eyes. Here are some examples.

Example 60

What is the best way for White to attack the Black formation?

Dia. 60

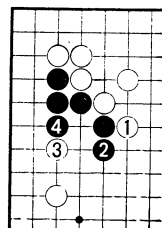
The suberi (slide) of White 1 is the keima-nozoki tesuji. Not only does White gain much profit and takes sente, but the Black group is left with only one eye and hence must look for life in the center of the board.

Example 61

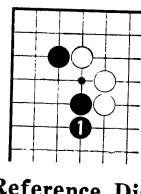
How should White attack the Black group in this case?

Dia. 61

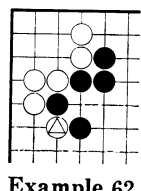
White first of all plays the hane of 1, forcing Black to play the nobi (stretch) of 2. Now White plays the nozoki tesuji of 3 leaving the Black group drifting eyeless in the center of the board.



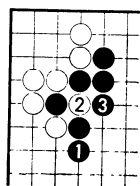
Dia. 61



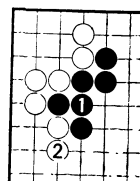
Reference Dia.



Example 62



Dia. 62a



Dia. 62b

19) Nobi Tesuji

Nobi means stretch and Black 1 in the Reference Diagram is referred to as a nobi. As a tesuji, this is a good defensive play which makes good katachi. We will give a couple of examples.

Example 62

How should Black respond to the ate of White $\triangle$?

Dia. 62a

Black should give up one stone by playing the nobi of 1. After White captures with 2, Black plays osae with 3 ending with a fine thickness and good shape.

Dia. 62b

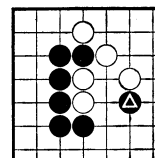
It would be very bad for Black to connect with 1. Afterwards, White plays the nobi of 2 and the difference between this and the previous diagram is obvious.

Example 63

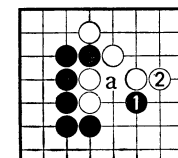
How should White respond to Black $\triangle$?

Dia. 63

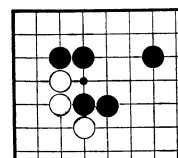
Black 1 is the eye-stealing tesuji (it destroys the eye at 'a') so White must be careful how he plays next. The nobi of White 2 is the proper way and it makes good katachi (shape). Remember, the nobi is usually the correct way to answer the eye-stealing tesuji.



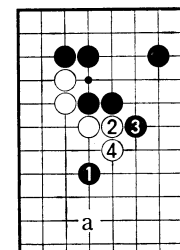
Example 63



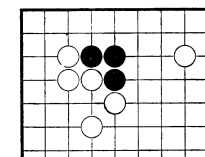
Dia. 63



Example 64



Dia. 64



Example 65

20) Miscellaneous Tesuji

For the remaining varieties of tesuji we will give only one example of each.

Example 64

How should Black attack these White stones?

Dia. 64

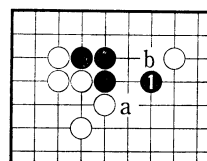
The hasami (pincer-attack) of Black 1 is tesuji. After White 2, Black plays hane at 3, forcing White into bad shape. Black could also play 1 at 'a', but the choice depends on the situation.

Example 65

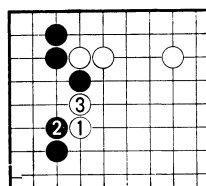
What is the best way for Black to handle this situation.

Dia. 65

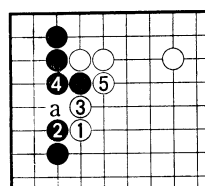
Theikken tobi (one-point jump) tesuji of Black 1 is the best place. Now the points of 'a' and 'b' become miai and if Black plays at either of these two points he will make good katachi.



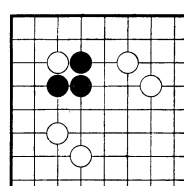
Dia. 65



Example 66



Dia. 66



Example 67

Example 66

White plays kikashi (forcing) with 1 and 3. How should Black respond to White 3?

Dia. 66

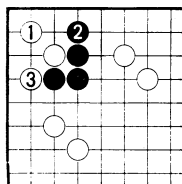
Black must play the tesuji of the tsugi (connection) at 4. If he plays at 'a' instead, White would play ate at 5 and Black must respond by playing at 4, thus ending in gote.

Example 67

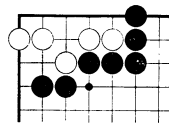
You are probably familiar with the proverb which says "In a symmetrical position, play on the central point." This is a typical application of the problem. White to play.

Dia. 67

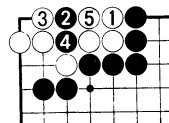
White plays the tesuji of kosumi at 1 on the central point and if Black plays 2, White will play 3 and vice-versa. In playing on the central point, White creates two possible threats and his opponent can only defend one of them.



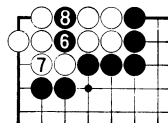
Dia. 67



Example 68



Dia. 68a



Dia. 68b

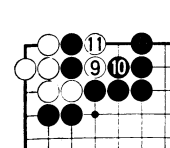
Example 68

This problem uses the technique of 'ishi-no-shita' (playing under the stones). It doesn't occur very often and is difficult to see. White to play and make a living group in the corner.

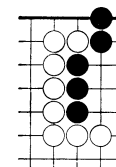
Dia. 68a, b and c

White begins by playing 1. Black plays the oki of 2. After White takes the two stones 2 and 4, Black plays 6 making ate on both the four White stones and the

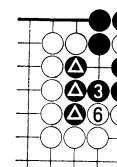
single White stone below 6. However, White cleverly gives up the four stones and connects with 7. Now after Black captures with 8, White plays ate with 9 and so upon taking the two Black stones with 11 he has a living group.



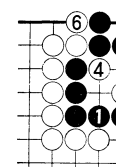
Dia. 68c



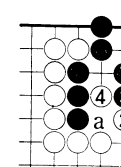
Example 69



Dia. 69a



Dia. 69b



Dia. 69c

Example 69

Where is the vital point for Black to play in order to save his stones in the corner?

Dia. 69a

There is a proverb which says, 'The center of three stones is the vital point.' It is applicable in this case. Black 1 is at the center of the three stones marked Δ and this is the only way Black can save the corner from death. White's further efforts to kill Black are fruitless.

Dia. 69b

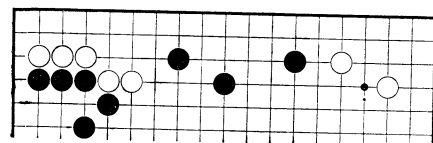
The osae of Black 1, here, is no good. Now White will play at the vital point of 2 and after White 6, Black can't play because of damezumari.

Dia. 69c

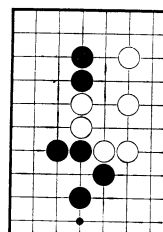
If Black tries to defend with the kosumi of 1, White will also play kosumi with 2 threatening to occupy the vital point of 3, which is essential for making two eyes. However as soon as Black plays at 3, White plays the warikomi tesuji at 4 because now Black can't play at 'a' due to damezumari.

Tesuji Problems

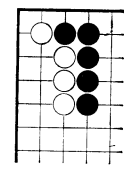
This section consists of 50 problems, which have been arranged in order of difficulty, starting with the easier type and ending up with the more difficult and complicated variety. All these problems use techniques learnt in the first part of this chapter. The first problems are very easy and are direct applications of the tesuji studied. However, some of the later problems are more difficult and involve 2 or 3 different tesuji. All the problems appear together, with the answers and explanations coming a few pages later on.



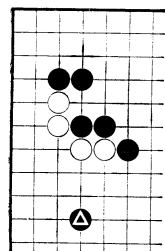
Problem 1



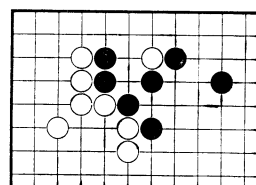
Problem 2



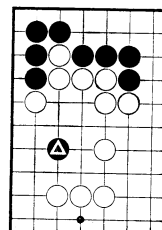
Problem 3



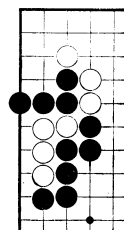
Problem 4



Problem 5



Problem 6



Problem 7

Problem 1 Black is to expand his area while at the same time reducing White's area and keeping sente.

Problem 2 Black is asked to connect his two seemingly separated groups.

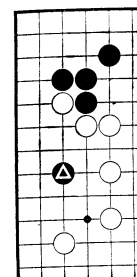
Problem 3 Black must confine White to the corner and build up massive outside thickness.

Problem 4 Consider the presence of Black ; where is the vital point for White to play so that he can make good shape?

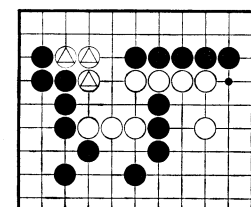
Problem 5 What is the correct tesuji for White in this situation?

Problem 6 Black is to connect his isolated stone marked .

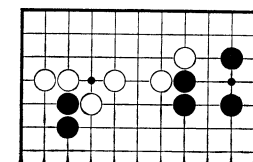
Problem 7 White to kill the four Black stones.



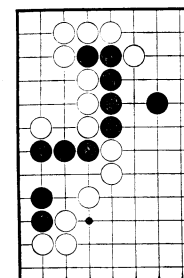
Problem 8



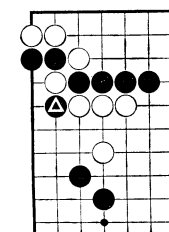
Problem 9



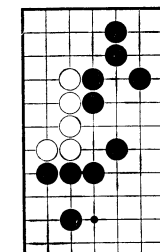
Problem 10



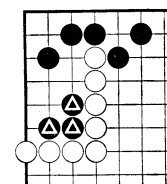
Problem 11



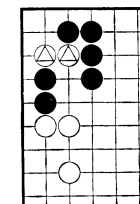
Problem 12



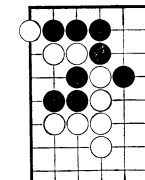
Problem 13



Problem 14



Problem 15



Problem 16

Problem 8 Black is asked to connect his isolated stone marked .

Problem 9 How can Black capture the three White stones marked .

Problem 10 What is the best way for Black to give his four stones on the upper side good katachi?

Problem 11 Black is to save his five encircled stones on the left side.

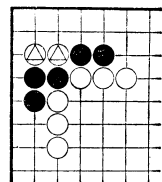
Problem 12 Black has just cut with , threatening to save the upper left corner as well as isolating the four White stones in the center. How can White defend against both these threats?

Problem 13 Black to kill White.

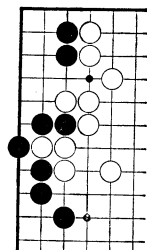
Problem 14 How can White capture the three Black stones marked .

Problem 15 White is asked to connect his two stones marked to the outside.

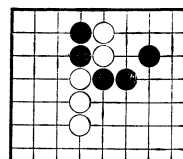
Problem 16 How can Black capture the three White stones in the corner while at the same time saving his own three stones?



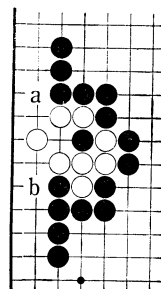
Problem 17



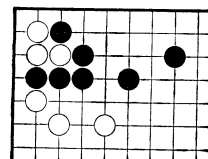
Problem 19



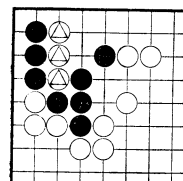
Problem 20



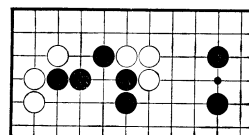
Problem 21



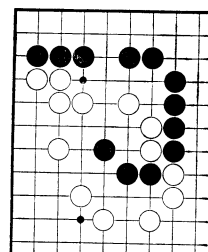
Problem 18



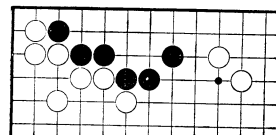
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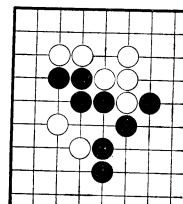
Problem 23



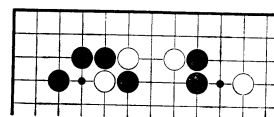
Problem 24



Problem 25



Problem 26



Problem 27

Problem 17 Black to capture the two White stones marked $\triangle$, thereby saving his own separated stones.

Problem 18 Black is asked to capture all three White stones in the corner.

Problem 19 How can Black connect up with his two stones in the corner?

Problem 20 White is to capture the two Black stones in the corner.

Problem 21 White can either play at 'a' or 'b' and make two eyes. How can Black prevent this and kill the White stones?

Problem 22 White is asked to save his three stones marked $\triangle$ and thereby capture all of Black's stones.

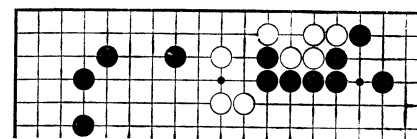
Problem 23 Where can Black play to take advantage of the whole situation?

Problem 24 Can Black save the three stones which have been enclosed by White?

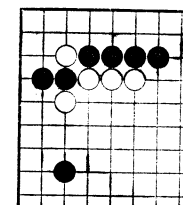
Problem 25 Where is the vital point for White in this situation?

Problem 26 Which point is tesuji for White here?

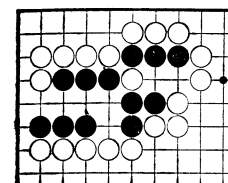
Problem 27 White's four stones seem to be placed on the board without any



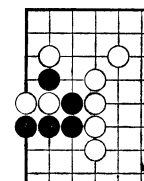
Problem 28



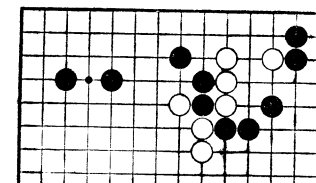
Problem 29

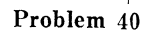


Problem 30

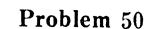
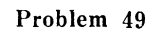
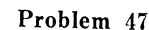


Problem 31

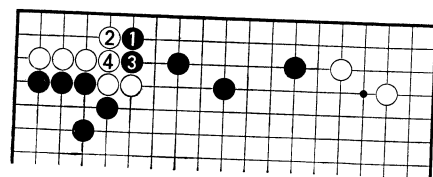




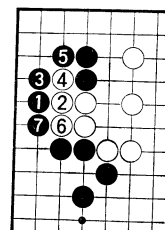
Problem 45 Against the hasami-tsuke of White 1, Black has replied with the sagari of 2. How should White take advantage of this Black mistake?



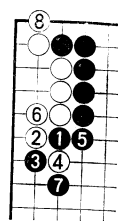
Problem 50 How can Black save his stones by causing a ko?



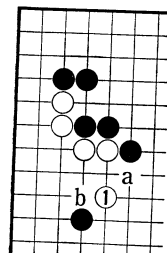
Answer 1



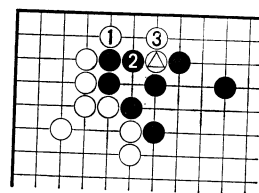
Answer 2



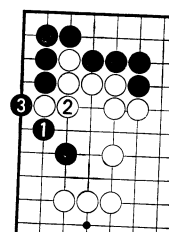
Answer 3



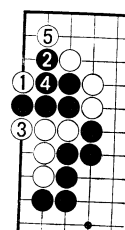
Answer 4



Answer 5



Answer 6



Answer 7

Answers to the Tesuji Problems

Answer 1 Black should play the keima nozoki tesuji of 1 and after White defends with 2, play nozoki again with 3. Black now has made a large profit and still retains sente.

Answer 2 The keima-watari tesuji of Black 1 successfully connects both of Black's positions. White's resistance is futile.

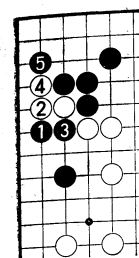
Answer 3 The ni-dan bane tesuji of Black 1 and 3 is the correct way. After Black 7, White must play sagari with 8 in order to make life and this leaves Black with sente. However, due to the presence of 4, White has some aji left.

Answer 4 White 1 is the best way to play as now White can make good shape by playing at either 'a' or 'b'. These two points are miai.

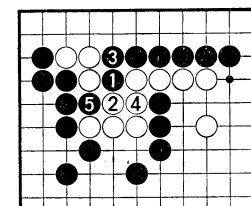
Answer 5 White 1 is the hane tesuji and after the sagari of 3, White will be able to save his stone marked with a triangle because of Black's damezumari. If White plays at the point of 2 instead of at 1, Black will play at 1 and capture two White stones.

Answer 6 The kosumi-tsuke (diagonal attach) of Black 1 is a kind of hasami-tsuke tesuji to destroy White's area. When White plays tsugi (connection) at 2, Black will play watari with 3. If White plays sagari at 3 instead of 2 to try and prevent Black from connecting his two positions, Black will play at 2 making an even larger profit when he captures the two White stones.

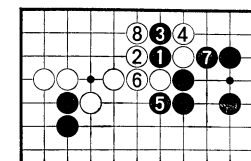
Answer 7 White 1 is the tsuke tesuji and the Black stones die with the sequence up to White 5.



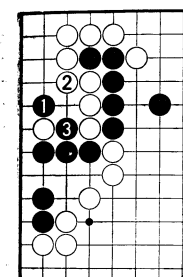
Answer 8



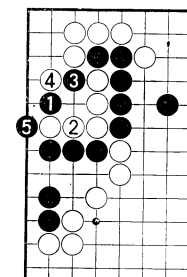
Answer 9



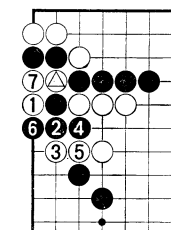
Answer 10



Answer 11a



Answer 11b



Answer 12

Answer 8 Black can connect by using the keima-watari tesuji of 1. It is futile for White to try and prevent Black from connecting as the sequence to Black 5 shows.

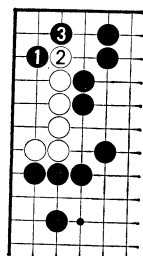
Answer 9 The warikomi tesuji of Black 1 leaves two cutting points at 4 and 5, and White can't defend both of them at the same time. So after Black 3, White must play 4 and Black captures the three White stones in the corner. If White plays 2 at 3, Black will play at 2.

Answer 10 First of all Black cuts with 1 and then after the ate of White 2, Black plays the sagari of 3. Next Black sacrifices the two stones and uses them to make outside thickness with the ate of 5 and then to make good shape with 7. White must respond with 8 and so Black ends with sente.

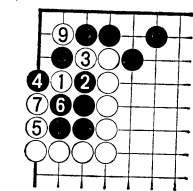
Answer 11a Black 1 is the hasami-tsuke tesuji as well as the center of three stones tesuji. White must connect at 2 and now Black captures one stone with 3 giving his stones on the side two eyes.

Answer 11b If White connects with 2 in this diagram, Black will cut at 3 and will capture the five White stones with the sequence to Black 5. White can't capture the Black stone at 3 because of damezumari.

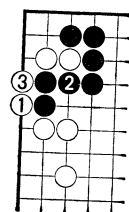
Answer 12 White plays ate at 1 and Black can't capture White with a triangle because of damezumari. After Black plays the nobi of 2, White plays the tsuke of 3 at the head of the two Black stones and further Black resistance is useless.



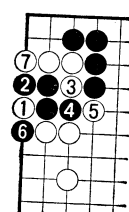
Answer 13



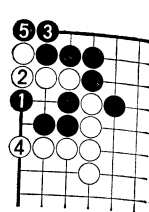
Answer 14 ⑧ at ①



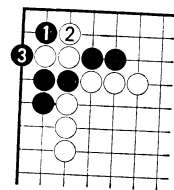
Answer 15a



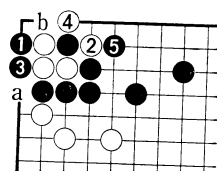
Answer 15b



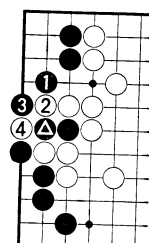
Answer 16



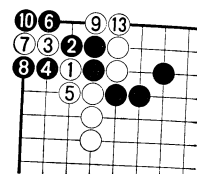
Answer 17



Answer 18



Answer 19



Answer 20
⑪ at ③ ⑫ at ⑦

Answer 13 The katatsuki (shoulder-hit) of Black 1 is a kind of oki tesuji. White can't separate Black 1 from his outside group of stones as the hane of Black 3 connects. This is the only way for Black to kill White.

Answer 14 The tsuke-koshi tesuji of White 1 aims at Black's damezumari and Black is captured up to White 9.

Answer 15a The hane of White 1 is tesuji and since Black must connect at 2, White can play watari with 3.

Answer 15b If Black tries to separate White by playing 2, White will play de with 3 and the Black stones will be captured because of damezumari.

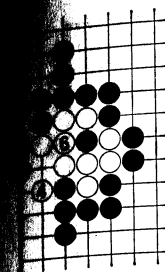
Answer 16 Black plays the kosumi tesuji of 1 and captures White with the sequence up to 5.

Answer 17 Black 1 is the tsuke tesuji and after Black 3, White has no way to save his three stones. If White plays at 3, instead of 2, Black will play at 2 and the result will be the same.

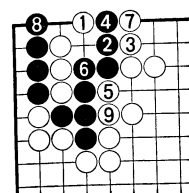
Answer 18 Again Black 1 is the tsuke tesuji and White dies after Black 5. If White plays at 3 instead of 2, Black plays ate at 'a' and then connects at 2 and the result is the same. On the other hand, if White plays 2 at 'a', Black plays at 'b'.

Answer 19 The kosumi of Black 1 is the tesuji that enables connection. Next, Black sacrifices two stones when he plays the hane of 3. When White takes with 4, Black recaptures at the point of  and he is connected.

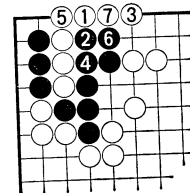
Answer 20 White begins with the nidan bane tesuji of 1 and 3, and then sacrifices two stones with 10. White then plays the horikomi tesuji with 11 and connects with the bata-bata tesuji at 13. Now the Black stones will die.



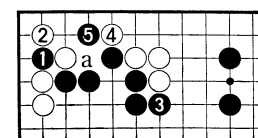
Answer 21



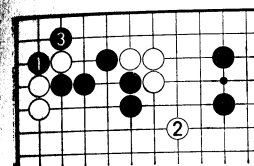
Answer 22a



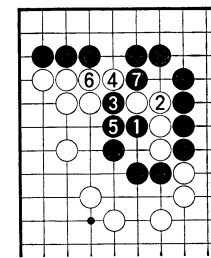
Answer 22b



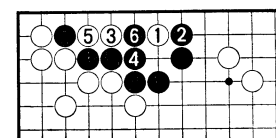
Answer 23a



Answer 23b



Answer 24



Answer 25

Answer 21 The position is symmetrical so Black plays on the central point with the tsuke of 1. After Black 7, the White stones are dead.

Answer 22a White 1 is the kosumi tesuji and Black is captured in the sequence up to White 9 because of damezumari.

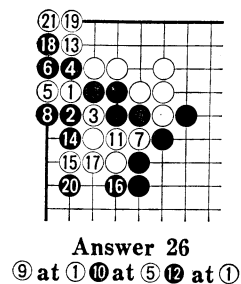
Answer 22b Against the atekomi of Black 2, White 3 is tesuji and the result is the same as in the last diagram.

Answer 23a The cut of Black 1 is tesuji and if White captures with 2, Black will next play the magari (turn) of 3. When White tries to save his three stones by playing the hane of 4, Black will play osae (block) at 5 and now White can't play at 'a' because of damezumari.

Answer 23b On the other hand if White runs away with the keima of 2, Black will take the corner with 3.

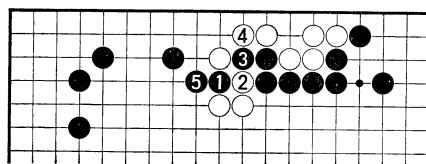
Answer 24 The atekomi of Black 1 is tesuji and after White connects at 2, Black plays the warikomi tesuji of 3. As White can't defend both the points of 6 and 7, Black has saved his stones and captured four White stones into the bargain.

Answer 25 The oki of White 1 is tesuji. If Black prevents White from connecting with 2, White will play 3 and 5 leaving Black with only one eye, while at the same time making a large profit.

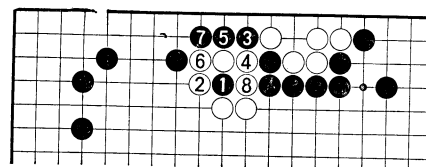


Answer 26

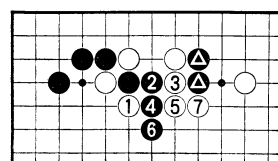
9 at 1 10 at 5 12 at 1



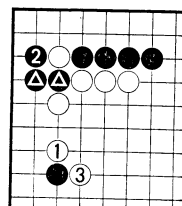
Answer 28a



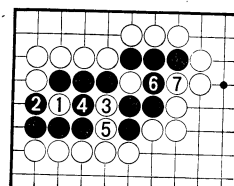
Answer 28b



Answer 27



Answer 29



Answer 30

Answer 26 In this case the hane of White 1 is tesuji. White sacrifices two stones with 5 and this is absolutely necessary for the success of the operation. After Black plays 6, White plays the horikomi tesuji with 7 and 9 and the sequence up to White 21 becomes obvious as the Black stones are captured.

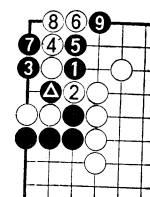
Answer 27 First of all White plays the ate tesuji of 1 even though his intention is really to gain profit on the other side. Now White 3 and 5 force Black to respond with 4 and 6, and after White 7, the Black stones marked $\triangle$ are under severe attack.

Answer 28a The warikomi tesuji of White 1 is the correct way to proceed. If White responds with 2, Black will play 3 and 5, and now the three White stones are drifting aimlessly in the center.

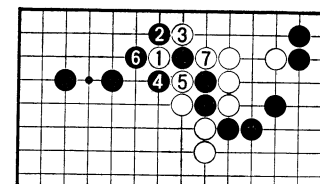
Answer 28b If White plays ate at 2 on this side, Black will play hane with 3 and the sequence to Black 7 results in the capture of the five White stones.

Answer 29 The tobi-tsuke (jump attach) of White 1 is tesuji as it threatens the two Black stones marked $\triangle$. Therefore Black must respond with the magari (turn) of 2. Next, White plays the osae (block) of 3 giving his outside stones good shape and severely limiting the lone Black stone.

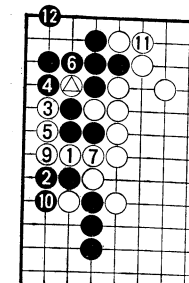
Answer 30 White must play the warikomi tesuji of 1 and if Black plays 2, White cuts with 3 and after the ate of White 5, Black has only one eye.



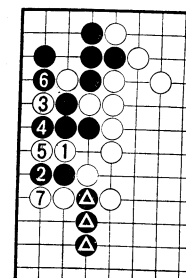
Answer 31



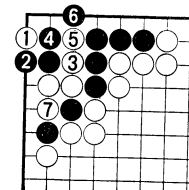
Answer 32



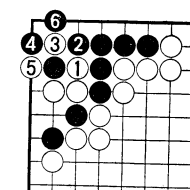
Answer 33a 8 at $\triangle$



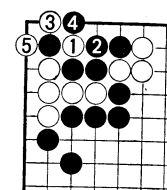
Answer 33b



Answer 34a



Answer 34b



Answer 35

Answer 31 The hane of Black 1 is tesuji and if White cuts with 2, the ate of 3 is again tesuji as White can't capture Black $\triangle$ because of damezumari. After this, there is no way for White to save the corner.

Answer 32 White 1 is the tsuke tesuji. If Black plays hane at 2, White cuts with 3 and now the sequence to 7 is forced, White has captured two stones and is out into the center. If Black had played 2 at 3, White would answer at 2 and the result is the same.

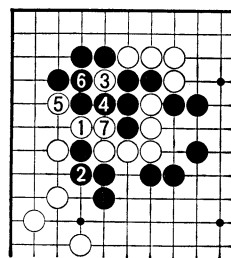
Answer 33a After the ate of White 1, the hane of 3 is tesuji and up to Black 12, White's operations have been successful and also he has ended with sente.

Answer 33b Against the hane of White 3, Black could play the osae (block) of 4, but after Black 6, which is forced, White can capture two stones with 7 and now the three Black stones marked $\triangle$ are drifting.

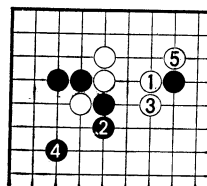
Answer 34a White 1 results in the unconditional death of the Black group.

Answer 34b However, should White play de (push through) at 1 here, it will result in ko after Black 6. If White 1 at 3, then Black 2 at 4.

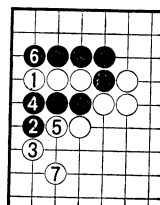
Answer 35 The kiri of White 1 is tesuji and this is the vital point. Black must connect with 2 and after White 5 it is ko. Please notice that if Black plays at 5 with his move 4, White will connect at 4 and then Black can't play to capture on either side because of damezumari.



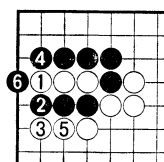
Answer 36



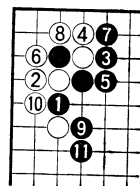
Answer 37



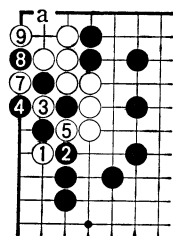
Answer 38a



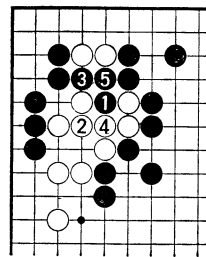
Answer 38b



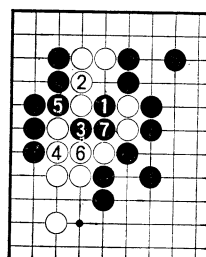
Answer 39



Answer 40 ⑥ at ③



Answer 41a



Answer 41b

Answer 36 The warikomi of White 1 is tesuji and after Black connects at 2, the kiri of 3 is again tesuji which takes advantage of damezumari. So, up to White 7, White has connected successfully.

Answer 37 The tsuke of White 1 is tesuji and Black must respond with the nobi of 2. If Black doesn't do this, White will play the ate tesuji at 2 and then play 3. After the nobi of White 3, Black defends his position with 4 and White makes good shape with the hane of 5.

Answer 38a When White plays sagari with 1 so as to sacrifice one more stone, the kosumi of Black 2 is tesuji and causes White to end in gote with the kaketsugi (hanging connection) of 7.

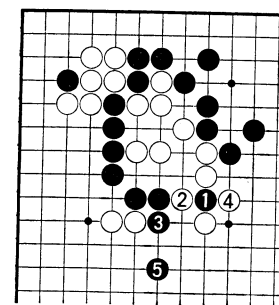
Answer 38b If Black simply responds to White 1 with the osae (block) of 2, White will play 3 and 5, and Black will end in gote.

Answer 39 Black first plays kikashi with 1 and 3 and then connects with 5 forcing White to play magari (turn) with 6. The osae of Black 7 is also kikashi and next 9 and 11 correspond to the tesuji we studied in section 19 of this chapter.

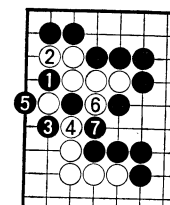
Answer 40 First of all, White plays the tsuke-koshi tesuji with 1 and then plays horikomi tesuji with 3. Next, White 5 threatens ko, so Black connects with 6 at 3. The horikomi of White 7 gains one ko threat and after White 9, if Black destroys White's eyes by playing at 'a', White will play at 7 causing a ko.

Answer 41a Black 1 is a warikomi tesuji. White must connect at 2 and next Black plays de (go through) at 3 capturing the two White stones.

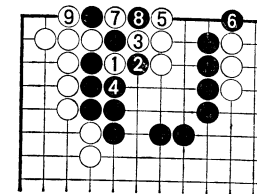
Answer 41b If White tries to save his stones by playing the pin-tsugi (straight-connection) of 2, Black will play the atekomi tesuji of 3 and White's loss is greater than in the previous answer. If instead of 2, White plays at 7, Black will respond



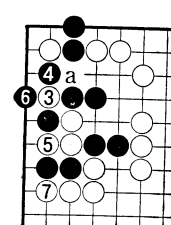
Answer 42



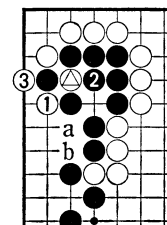
Answer 43



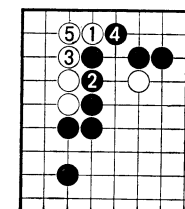
Answer 44



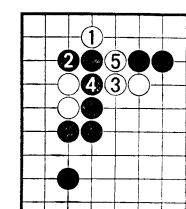
Answer 45



Answer 46



Answer 47a



Answer 47b

at 6.

Answer 42 The warikomi of Black 1 is tesuji and it is the only way in which Black can escape. After the magari (turn) of Black 3, White must take the one stone with 4 and now Black runs away.

Answer 43 Black must cut with 1 and then play ate with 3. The sequence to Black 7 is the only way for Black to capture these stones with ko.

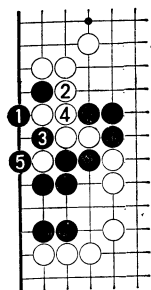
Answer 44 Initially, White cuts with 1 and then plays ate with 3. The sagari of White 5 is tesuji and threatens to connect, forcing Black to play the hane of 6. Next, White plays horikomi with 7 and after White 9, there is no way for Black to prevent White from saving his stones.

Answer 45 The kiri of White 3 is tesuji and following the sequence to White 7, White has saved two of his dead stones and captured two of Black's. If instead of 4, Black plays at 5, White will play at 'a'.

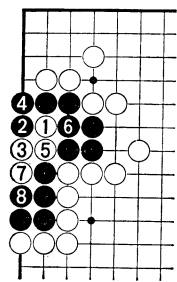
Answer 46 White 1 and 3 is very severe on Black as it results in a very unsatisfactory ko for Black. If instead of 2, Black plays sagari at 3, White will play at 'a', and after Black 2, White plays 'b' and Black's position is appalling.

Answer 47a The tsuke of White 1 is tesuji and in response Black must play 2. Now White lives in the corner after 3 and 5. If White had played at 3 instead of 1, Black would have played at 1 and White would have died.

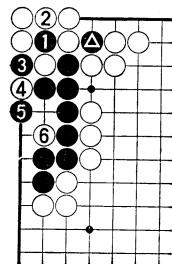
Answer 47b In case Black responds with the osae (block) of 2, against White 1, White will play 3 and after Black 4, he will play de (go through) at 5 and this result is much worse for Black as his outside thickness has been destroyed.



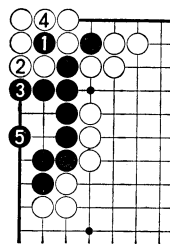
Answer 48



Answer 49 ⑨ at ⑤



Answer 50a



Answer 50b

Answer 48 Black 1 looks like a pathetic move, but in reality it is a tesuji which aims at White's damezumari. After White 2, the horikomi of Black 3 is again tesuji and White must connect with 4. Now when Black takes one stone with 5, his isolated group has two eyes and is alive.

Answer 49 This is another example of ishi-no-shita and after Black captures four stones with 8, White plays at 5 with 9, capturing five stones and also killing the remainder.

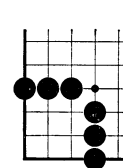
Answer 50a First of all, Black plays horikomi with 1 and then in order to gain one ko threat again plays horikomi with 3. Now a ko results following White 6, since White can't connect at 1 due to the presence of Black ▲.

Answer 50b If White plays sagari with 2, as here, Black will play atari on the four White stones with 3. Therefore, White is forced to capture with 4 and now Black plays at 5 and makes eyes unconditionally.

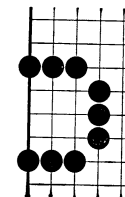
CHAPTER 2: Principles of Even-game Fuseki

a) Opening Moves

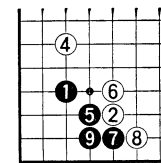
In the opening maneuvers of Go, both players, Black and White, should aim at occupying the corners. The reason this is so is because it is easier to construct territory in the corner and also a stone placed in the corner can be easily defended. We will now illustrate this.



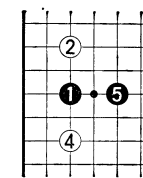
Dia. 1



Dia. 2



Dia. 3



Dia. 4

Dia. 1 (Six stones—9 points)

In this diagram, Black has used six stones to surround 9 points of territory in the corner.

Dia. 2 (Nine stones—9 points)

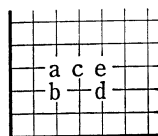
However, as shown in this diagram, if Black wishes to obtain 9 points of territory on the side, he must use nine stones. Observe further, that in order to take 9 points in the center it becomes necessary to place twelve stones. These diagrams should help to convince you of the basic truth in the Go principle; "First play in the corners, then on the sides and lastly play in the center."

Dia. 3 (Defense is easy in the corner)

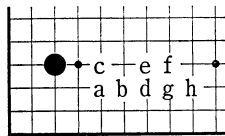
That a corner stone is easily defended is quite vividly shown here. Black has played in the corner with 1 and White attacks with 2, now Black calmly ignores this threat and plays 3 elsewhere on the board. White attacks again with 4 but after the sequence to Black 9, Black is alive in the corner and no longer needs to worry about these stones.

Dia. 4 (Defense on the side is difficult)

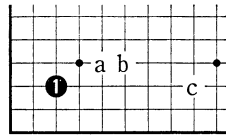
Suppose Black plays a stone on the side of the board with 1. White attacks with 2 and now, if Black again plays elsewhere with 3, White will keep up the attack with 4, forcing Black to run away with theikken tobi (one point jump) of 5. Since these two Black stones do not yet have eyes, they will prove to be a source of worry for Black.



Dia. 5



Dia. 6



Dia. 7

Dia. 5 (The usual opening corner moves)

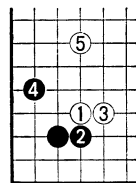
There are five points, in the corner, at which a player usually places a stone as his initial move. These points are komoku (3-4 point) at 'a', san-san (3-3 point) at 'b', hoshi (4-4 point) at 'c', mokuhadzushi (5-3 point) at 'd' and takamoku (5-4 point) at 'e'. We will discuss the meaning of each of these moves.

Dia. 6 (Komoku)

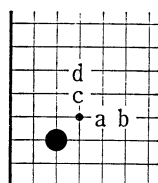
The Black stone on the 3-4 point in this diagram is called komoku (small-point). As we saw in Dia. 3, this stone is easily defended and hence it is a safe way of playing. The stability of this stone allows Black to answer a White kakari (attack) at 'a' with a hasami (pincer attack) at either 'd', 'e', 'f', 'g' or 'h'. If White fails to play a kakari against komoku, Black will aim at enclosing the corner with a shimari (corner enclosure) at either 'a', 'b' or 'c'. The meaning of these shimaris will be discussed in the second section of this chapter.

Dia. 7 (San-san)

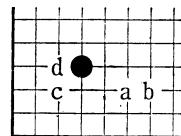
When Black plays at san-san (3-3 point) with 1, his intention is to take the corner area with one move. If White doesn't attack Black 1, Black can either make a shimari at 'a' or 'b', or extend to 'c' depending on the situation.



Dia. 8



Dia. 9



Dia. 10

Dia. 8 (Katatsuki)

The katatsuki (shoulder-hit) of White 1 is a severe attack on Black but after the sequence to White 5, Black has secured the corner and has sente, while White must be satisfied with his outer influence.

Dia. 9 (Another way for White to attack)

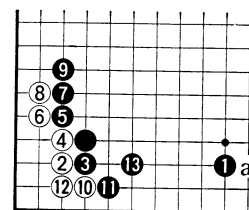
Besides the katatsuki of Dia. 8, White can also attack Black's stone at san-san with a kakari (attack) at 'a' or 'b'. Against White 'a', Black will usually reply with 'c' and against White 'b', both Black 'c' and 'd' are possible.

Dia. 10 (Hoshi)

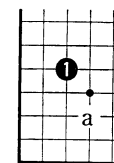
The initial move of hoshi (star-point), at the 4-4 point, has exactly the opposite intention to that of san-san. When Black plays 1 at hoshi, he is not concerned so much with the corner area but rather he wishes to use this stone to make thickness on the outside. In this case, Black is advised not to make a shimari at 'a' or 'b' as this doesn't secure the corner and White can still live in the corner by playing an uchikomi (invasion) at 'c'. Black actually requires one more move at 'd' if he wants to secure the corner. However for Black to take a total of three moves to enclose the corner is a little slow and the idea of playing hoshi is to develop quickly.

Dia. 11 (Uchikomi)

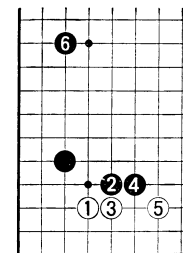
When Black plays hoshi, he should not worry about a White uchikomi (invasion) at san-san. Rather he should expect it and play accordingly. That is, he should develop quickly by extending to 1 or even as far as 'a'. Now if White plays uchikomi at 2, Black will play the osae (block) of 3 and after the sequence to Black 13, White has taken the corner area while Black has thickness. Now Black 1 is on a very good point (in this case 'a' would be even better) and even though White has gained about 10 points in the corner, Black can expect an even larger profit from his outside thickness.



Dia. 11



Dia. 12



Dia. 13

Dia. 12 (Mokuhadzushi)

When Black plays 1 as mokuhadzushi (point-detached) at the 5-3 point, his intention here is to expand along the side. If White wishes to attack this stone, the usual way to proceed is with a kakari at 'a'. If however, White doesn't play a kakari at this point, Black will occupy 'a' to form a shimari.

Dia. 13 (Black expands his side)

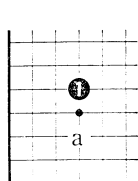
When White plays kakari at 1 against Black's mokuhadzushi, the standard way to answer is with the kake (cover) of 2. After White secures some area on the lower side with the tobi (jump) of 5, Black will extend to 6 so as to develop his area on the left side.

Dia. 14 (Takamoku)

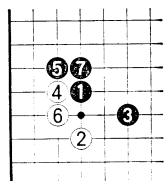
The intention of Black 1 at takamoku (high-point) on the 5-4 point is mainly to obtain influence in the center of the board. This move is not played so often nowadays by professional players as it is felt that it leaves the corner too weak and when White plays a kakari at 'a', Black can't press this stone as severely as with the other moves we have discussed. Of course if White fails to play at 'a', Black will occupy this point to make a shimari.

Dia. 15 (White is confined to the corner)

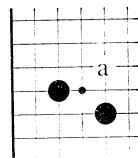
If Black desires outside thickness, then after White has played kakari at 2, he should play keima with 3. The sequence to Black 7 results in White being confined to the corner while Black has influence in the center.



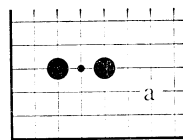
Dia. 14



Dia. 15



Dia. 1



Dia. 2

b) Shimari (corner enclosure)

During the opening maneuvers, it is quite common for one or both of the players to construct a shimari in a corner. This is done not only because of the large profit which is secured in the corner, but also because a shimari structure projects a great deal of influence to the sides and center of the board. We will now examine three types of shimari and the differences between them.

Dia. 1 (Kogeima shimari)

The kogeima shimari (small knight's enclosure) shown here is very popular among professional players nowadays. It emphasizes defense of the corner, being not so strong in the direction of the center due to the weak point of 'a'.

Dia. 2 (Ikken shimari)

This shimari (one-point enclosure) is very strong in the direction of the center. However, the corner is not as secure as with the kogeima shimari because of a possible White kakari at 'a'.

Dia. 3 (Ogeima shimari)

The ogeima shimari (large knight's enclosure) is somewhat similar to the kogeima shimari except that regarding defense of the corner this is much more loose. In this case, White can take the corner away from Black by attacking at 'a', 'b' or 'c'. In addition there is the keshi (erasure) move at 'd'.

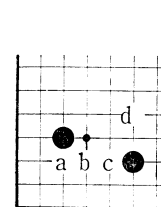
Dia. 4 (How to develop from a shimari)

Since a shimari exerts a large influence in the direction of the center and sides, the best way to utilize this influence is by making an extension. The correct way is in the direction of 1: i.e. perpendicular to the line of the shimari stones. Later

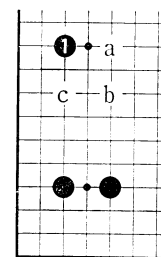
Black can play at 'a' forming the boundary for a huge valley of territory.

Dia. 5 (The wrong direction)

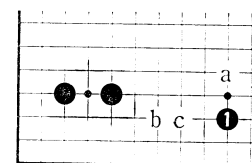
For Black to extend to 1 is the wrong direction and should only be played after Black has already played 1 in Dia. 4. The reason for this is that White can easily invade at 'b' or 'c', even after Black has played an ikken tobi at 'a'. On the other hand in the case of Dia. 4, the best White can do after Black has got in his ikken tobi at 'a' is to play keshi (erase) at 'b', to which Black will respond with 'c'. Furthermore, when Black plays the ikken tobi of 'a' in Dia. 4, he is thinking of gaining five lines of territory, while in Dia. 5, he can only think of, at the most, four lines of territory. In the last two diagrams we have been considering the ikken shimari only, however, these principles of development hold true equally well for both the kogeima and the ogeima shimaris.



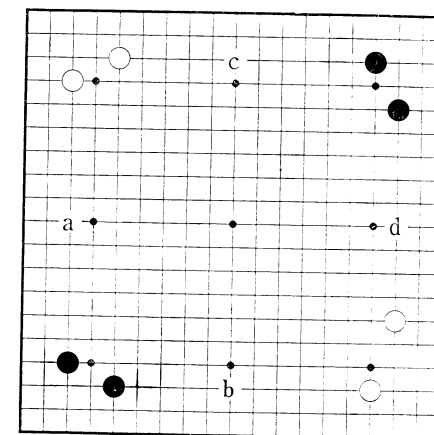
Dia. 3



Dia. 4



Dia. 5



Dia. 6

Dia. 6 (Priority of extension)

In this diagram, both Black and White have made two shimaris. Which is the important point for Black to play?

Of course the point of 'a' is the most important one, since the Black and White shimaris on either side of 'a' are confronting each other along the line of their strongest influence. Both Black and White would like to occupy this point for not only does it develop the shimari but it also has the effect of limiting one's opponent's shimari. The points of 'b' and 'c' have the same value and are the next most important points. If Black has already played at 'a', White would play 'b' next, because this will limit the Black structure on the left side. The point 'd' is the least valuable extension as it is the worst direction for both Black and White in which to extend from their shimaris.

Dia. 7 (The limit of an extension)

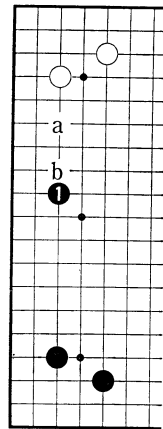
Black 1 is the furthest Black should extend from his shimari. The reason for this is that when he extends to 1, he can still extend to 'a' making a further ideal extension. However in extending as far as 'b', Black's stone becomes too close to the White shimari and he doesn't have another good point with which to approach the White structure.

Dia. 8 (The power of theikken shimari)

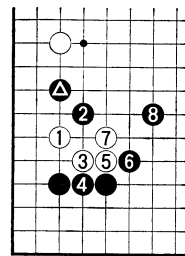
After Black played Δ , White plays uchikomi (invasion) with 1. In the following sequence up to Black 8, White's invasion proves abortive as he has no way to save his four stones.

Dia. 9 (White escapes)

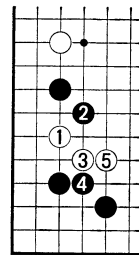
In contrast to the previous case, if Black has a kogeima shimari, White is successful with his invasion and with the sequence up to 5, escapes into the center.



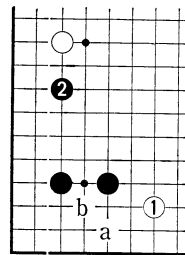
Dia. 7



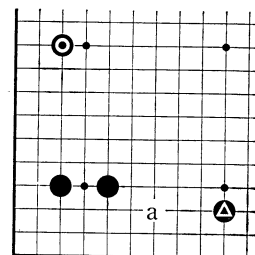
Dia. 8



Dia. 9



Dia. 10



Dia. 11

Dia. 10 (Weakness in the corner)

From the last two diagrams we saw that the ikken shimari is very strong towards the center. But because of the weakness at White 1, this shimari is not so strong with respect to the corner. After Black extends to 2, White will aim at 'a', to which Black will respond with 'b'. Depending upon the situation, White might choose to play at 'b' instead of 'a'.

Dia. 11 (Double-wing formation)

When Black has made an ikken shimari, the extensions of Black Δ and $\odot$ are ideal placements. This configuration is known as the double-wing formation.

The reason why this shape is so good is that Black $\odot$ is a perfect extension from the strong side of the ikken shimari, while the extension of Black Δ removes the weakness of 'a' which we discussed in the previous diagram. Besides, the territory which Black is trying to secure is very large.

Dia. 12 (Keshi)

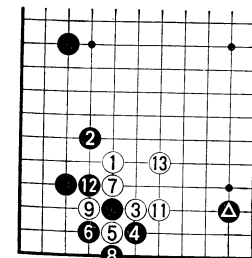
However, when Black has formed a kogeima shimari, the double-wing formation is not as effective. The reason for this is that White can play keshi (erasure) at 1, effectively reducing Black's sphere of influence. The sequence shown here is a common result. Instead of playing 12, Black can play at 13, but the situation in the corner will become complicated. After White has made good shape with 13, he will concentrate on attacking Black Δ .

Dia. 13 (Kosumi)

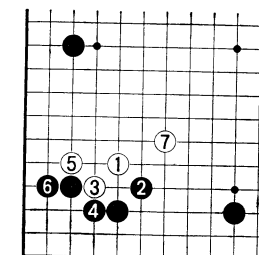
Against the keshi of White 1, Black can respond with the kosumi of 2 if he wants to secure the area on the lower side. The sequence up to White 7 shows one way of proceeding, with White making a sabaki shape.

Dia. 14 (Sacrifice)

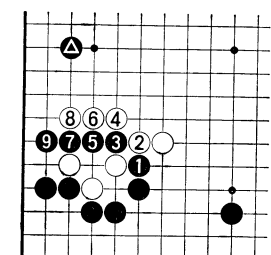
The reason why we say White's position in Dia. 13 is sabaki, i.e. light and resilient shape, is because of the following sequence. The severest attack Black can muster is to play degiri (push out and cut) with 1 and 3, but now White simply sacrifices three stones with the sequence beginning with the ate of 4 and ending with Black 9. Black's ideal extension of Δ is now cut off and faces a strong White wall.



Dia. 12 $\odot$ Connects



Dia. 13



Dia. 14

c) Kakari

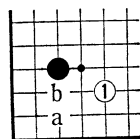
As we have just seen, a player can obtain a large advantage in one part of the board by constructing a shimari. Hence, whenever possible, this should be prevented. The move which is used to accomplish this is called kakari (attack) and we shall consider four different types in this section.

Dia. 1 (Kogeima kakari)

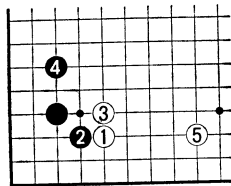
Of all the kakaris, the kogeima kakari (small-knight's attack) of White 1 is certainly the most severe. The reason is that it prevents Black from securing a large territory in the corner since White next threatens to play at 'a' or 'b'.

Dia. 2 (Kosumitsuke)

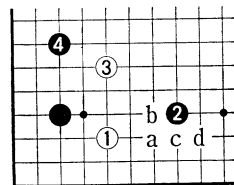
Of course Black can take this area in the corner by playing the kosumitsuke (diagonal attach) of 2. The sequence up to White 5 produces an equal result for both players. However for Black to play in such a way is considered too passive as he already had one stone in the corner to start with and he should do better than this. Therefore such a style of fighting is not recommended.



Dia. 1



Dia. 2



Dia. 3

Dia. 3 (Hasami)

The standard way of handling a kakari at 1 is with a hasami (pincer-attack) such as 2. Other hasami for Black can be played at 'a', 'b', 'c' or 'd'. Against Black 2, White should respond by strengthening his stone at 1. The niken tobi of 3 is a common answer and in reply Black extends to 4, taking some territory on the side. The result here is better for Black than Dia. 2, as he has already taken some territory while the two White stones are still under attack.

Dia. 4 (Kosumi)

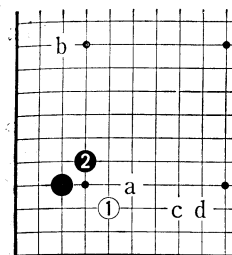
In certain circumstances, Black might also play the kosumi of 2 against the kakari of White 1. This is a good move although it is not as severe as a hasami, being considered a bit slow. However with this move Black can next aim at either a kake (cover) at 'a' or an extension around 'b'. In addition to these moves, Black can also attack with great menace by playing a hasami at 'c' or 'd'.

Dia. 5 (Ikken takagakari)

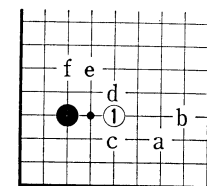
If White is concerned about central influence, he will choose the ikken takagakari (one-point high attack) of 1. Against this move Black can either play a hasami at 'a' or 'b' or play a tsuke at 'c' or 'd'. These are the most common responses. Sometimes, Black may simply extend to 'e' or 'f', if he doesn't want to provoke White 1 and wants to keep things peaceful.

Dia. 6 (Tsuke)

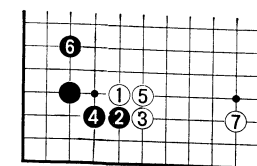
The tsuke of Black 2 is a peaceful way to play. After the sequence to White 7, Black has a large area in the corner while White has developed along the side. In contrast to Dia. 2, this result is satisfactory for Black as his corner is larger than White's side.



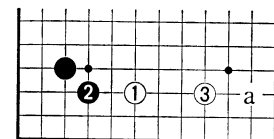
Dia. 4



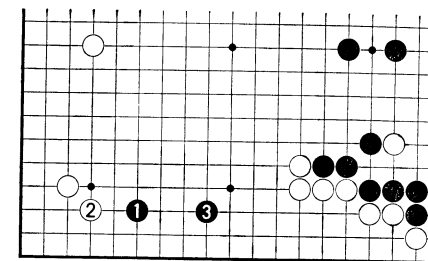
Dia. 5



Dia. 6



Dia. 7



Dia. 8

Dia. 7 (Ogeima kakari)

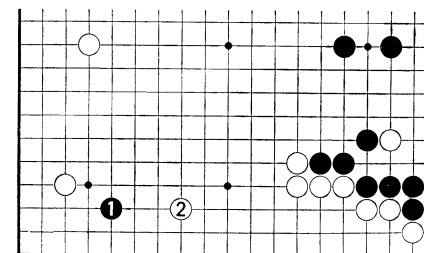
The ogeima kakari (large knight's attack) of White 1 is considered to be rather a passive kakari. The reason this is said is because Black can respond with the kosumi of 2 thus securing the corner. Now White must extend to 3 to establish a base along the side. Next, Black will aim at the point 'a' to attack these two White stones. However, this way is not necessarily bad and in some circumstances the ogeima kakari is a good move.

Dia. 8 (Ideal kakari)

Considering the White thickness on the lower right side, the ogeima kakari of Black 1 is the best kakari available. If White defends the corner with 2, Black will extend to 3 nullifying White's thickness. Alternatively, for White to make a hasami somewhere around the point of 3 seems to be a bit out of focus.

Dia. 9 (The wrong kakari)

If Black plays a kogeima kakari at 1, this will allow White to utilize his position on the lower right to the maximum by playing the ideal niken basami of 2.



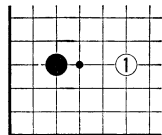
Dia. 9

Dia. 10 (Niken takagakari)

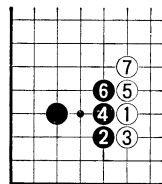
The niken takagakari (two-point high attack) of White 1 is also considered a passive way to play and is rarely used by professional players.

Dia. 11 (White has failed)

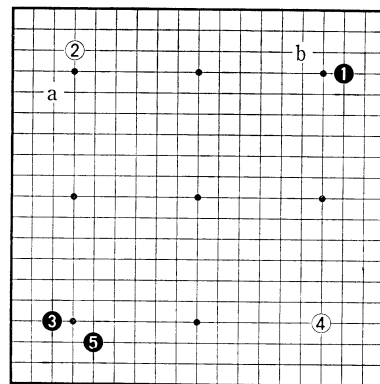
The reason why White 1 is not well liked is that Black can play 2, 4 and 6 to take a large area in the corner in almost the same way as if he had made a shimari. Since one of the main reasons for playing a kakari is to prevent the formation of a shimari, White has in a sense failed. If, however, White had previously built up some thickness on the lower side, the resulting thickness to 7 might be adequate compensation for Black's corner area in some situations.



Dia. 10



Dia. 11



Dia. 1

d) Proper Timing of Shimaris, Kakaris and Extensions

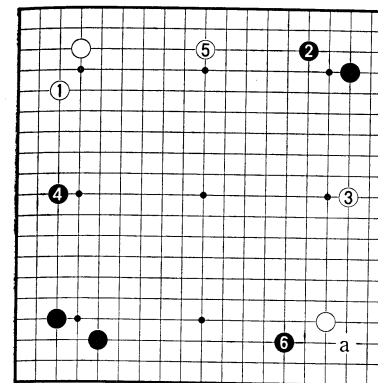
After the players have placed an initial stone in each of the corners, a decision must be made as to whether to make a shimari, kakari or extension. The problems surrounding this decision will be discussed in this section.

Dia. 1 (Shimari or kakari?)

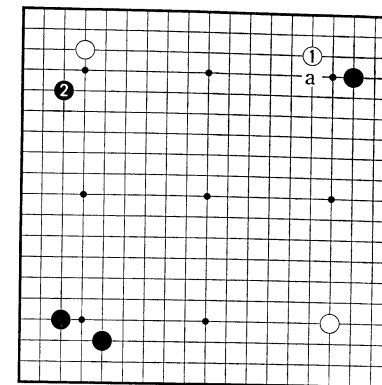
With the sequence up to White 4, both Black and White have occupied two corners each. With 5, Black makes a shimari. There is a reason why Black chose to make a shimari in the lower left corner instead of the upper right corner and this is connected with a plan Black has regarding the White stone at komoku in the upper left corner. We'll discuss that in a moment but now the problem is whether White should make a shimari at 'a' or a kakari at 'b'.

Dia. 2 (Black makes two shimaris)

If White makes a shimari at 1, Black will make another shimari at 2. Although no one can say that to allow Black to make two shimaris is absolutely bad, most professional players feel that this way is too slow for White and since White is one move behind he shouldn't let Black make such a large profit without offering any resistance. Besides, in this configuration, White has a stone at hoshi and Black could take a third corner by playing san-san uchikomi at 'a' almost any time he



Dia. 2



Dia. 3

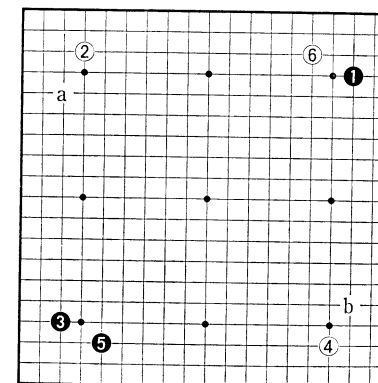
chooses. In any case, if White plays in this way, after Black makes a shimari at 2, the point of 3 is the next big point for White to play so as to develop his stone at hoshi and at the same time limit Black's shimari in the upper right corner. The sequence up to the kakari of Black 6 is the most natural development.

Dia. 3 (Kakari)

Consequently it is felt that a kakari at 1 or 'a' is White's best strategy. Next, Black will also make a kakari at 2 and this follows the natural rhythm of the stones. After this, the focal point of this game will be on the left side and we will consider this next.

Dia. 4 (Where should Black play his kakari?)

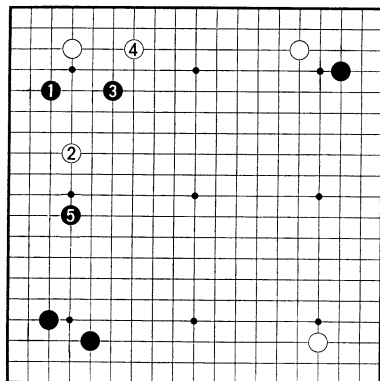
The sequence here is somewhat similar to Dia. 1, except that White 4 is on komoku, instead of hoshi. Hence as the positions are symmetrical it makes no difference where Black makes a shimari; at 5 or 6. However when White plays kakari at 6, Black must decide between a kakari at 'a' or one at 'b'.



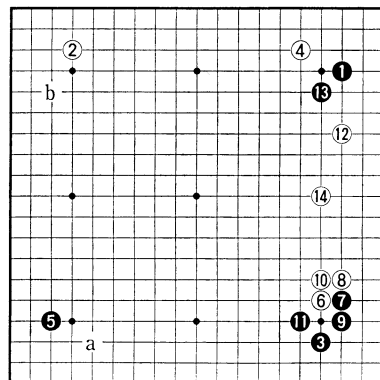
Dia. 4

Dia. 5 (Black utilizes his shimari)

Because of his shimari in the lower left corner, Black plays a kakari at 1. In such a case, White is most likely to play a hasami somewhere on the left side, like at 2. Next, Black plays niken tobi (two-point jump) at 3 and White extends to 4, taking some profit on the upper side. Suddenly, Black's plan unfolds when he plays the pincer attack of 5. This move is very good as it not only is a severe attack on the White stone at 2, but also makes an ideal extension from the shimari in the lower left corner. Things don't usually work out so simply and White has many ways in which to foil Black's plan but this example is given only to help the reader get a feeling of the placement of stones during the initial stages of the game.



Dia. 5



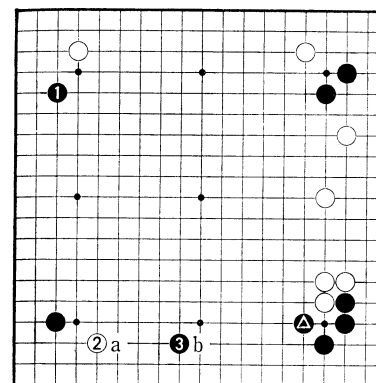
Dia. 6

Dia. 6 (Shimari or kakari?)

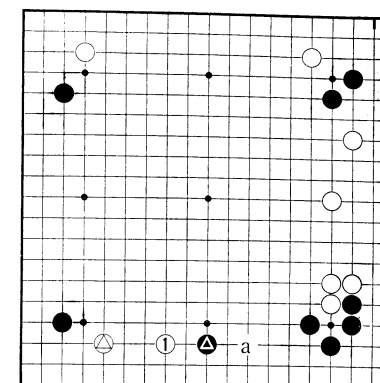
The sequence in this diagram is the famous Shusaku fuseki formula. After White secures the right side with 14, the scene of battle shifts to the left side of the board. Black must choose between making a shimari at 'a' and playing a kakari at 'b'.

Dia. 7 (A move which is both a hasami and an extension)

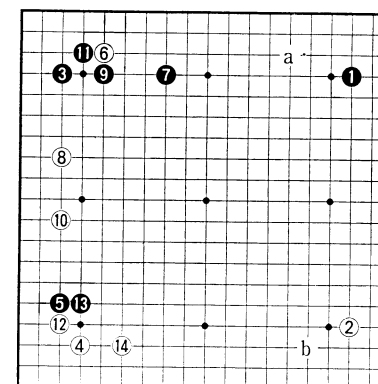
Black should play a kakari at 1. Of course, for Black to make a shimari at 2 or 'a' is not bad but it is considered slow and unimaginative because then White will make a shimari at 1 and the game will have been reduced to one of almost childish simplicity. Furthermore, White will have equalized the position. However, when Black plays a kakari at 1, White must also play a kakari at 2 (1 and 2 are points of miai). But now, Black 3 becomes a very effective move. This move is ideally placed to be not only a hasami on White 2, but also an extension from Black 1. Some readers might think that Black 3 would be a better extension from Black 1 if it were played at 'b'. This is probably true, but then this move would not be a hasami and hence would only have one purpose or meaning. Let us consider this a bit further in a little more detail.



Dia. 7



Dia. 8



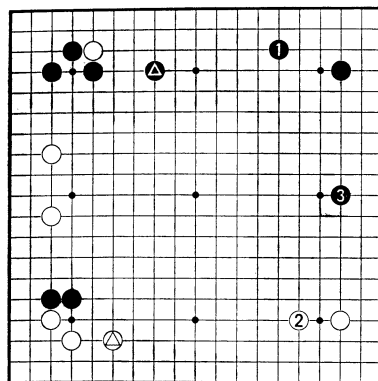
Dia. 9

Dia. 8 (White makes base)

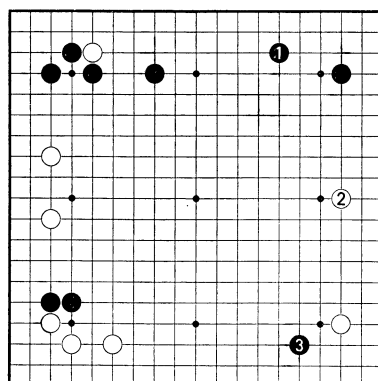
Black 1 is not a true hasami against White 2 as White can make an ideal extension to 1. The basic purpose of a hasami is to attack an isolated enemy stone and drive it into the center of the board. However, in this case, Black 1 actually permits and almost invites White to make a base on the lower side by playing at 1 and then White can next aim at the uchikomi at 'a'. If this were not enough, Black's stone at komoku can now expect to come under strong attack from the White position.

Dia. 9 (A professional game)

This is a game played between Sakata Eio and Kitani Minoru. After White plays the ikken tobi (one-point jump) of 14, Black must decide whether to make a shimari at 'a' or to play kakari at 'b'.



Dia. 10



Dia. 11

Dia. 10 (Black should make a shimari)

The best way in this situation is for Black to simply make an ogeima shimari at 1 aiming at the important point of 3 as the follow-up move. After Black makes his shimari, White will make an ikken shimari with 2. Next Black will extend to 3, the crucial point for both, thus making an ideal structure on the upper part of the board. This move not only develops Black's shimari but also limits the effect of White's powerful ikken shimari. In respect to the choice of shimari here, Black made an ogeima shimari because of the structure on the upper side. Since Black $\triangle$ is high, Black 1 should be low as so to maintain balance. On the other hand, White made an ikken shimari with 2, because of the presence of White $\triangle$, which is low.

Dia. 11 (Make a shimari before extending)

Because Black 3 is such an important point in Dia. 10, White might consider extending to that point with White 2, before making a shimari in the lower right corner. However, if White plays in this way, Black will promptly play a kakari at 3 and will be quite satisfied having been able to make both a shimari and a kakari. One should always make a shimari before extending and it is premature to extend first as the extension seems to have a habit of ending up on the wrong point.

How to Play Handicap Go

The next three chapters will be devoted to the study of Handicap Go. In handicap games, the player who takes the handicap is usually less skilled than his opponent, therefore if his aim is merely to win (be it by only 1 point) then it is natural and advisable for the Black player to adopt a more defensive posture than if he were playing an even game with a player of equal strength. Consequently in order to obtain the right perspective from which to plan Black's tactics we must ask the question; What is the correct attack-defense ratio for each of the handicaps? No one would dispute that in an absolutely equal game where Black gives White $4\frac{1}{2}$ – $5\frac{1}{2}$ points komi*, the attack defense ratio is 50–50. However in a handicap game Black must at times be more cautious and be concerned more with defense than attack. The writers' own intuitive feeling (no claim is made to mathematica accuracy) is that in a 2–3 stone handicap game, the ratio for Black is 55% defense: 45% attack. In a 4–5 stone game; 60% defense: 40% attack. In a 6–7 stone game; 70% defense: 30% attack while in a 8–9 stone game; 85% defense to 15% attack.

The following chapters then treat 9, 6 and 4-stone handicap fuseki. The techniques we will study here are presented mainly from Black's point of view. This is only natural, because as Black has the initial advantage it is he who is in the position of being able to choose whichever style of development he desires. Bear in mind that techniques for the respective handicaps discussed in the following chapters are not restricted to the context of any one handicap and may be used as the circumstances of actual play warrant.

*Because Black plays first, he has an initial advantage, which is thought to be worth between $4\frac{1}{2}$ to $5\frac{1}{2}$ points. Consequently, in order to make the game completely even, White is granted such a point handicap. Any point handicap of this nature, no matter what the value, is referred to as komi.

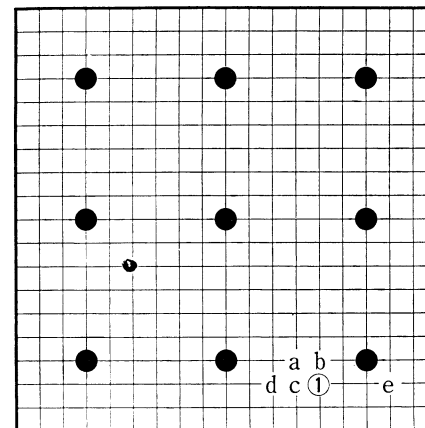
CHAPTER 3: Nine-stone Handicap and the Tsuke-nobi Joseki

A player who has a handicap of nine stones is at an enormous advantage. Recent handicap games staged between professional players seem to indicate that to make a 9-stone game completely even, i.e. with a 50:50 chance for each player, a komi of around 140 points must be given. Therefore if Black adopts a predominately defensive attitude he should have no difficulty in winning. In this respect the choice of joseki will be of great importance and Black will want to select a joseki which will bring a sizeable territory at the same time having relatively few weaknesses or points for White to exploit. The tsuke-nobi joseki (it begins with the move Black 2 in Dia. 3 below) is just the one which satisfies these requirements. By playing this joseki in an 8 or 9-stone handicap game, Black can fix the style of the development around the handicap stone without causing any complications. This is ensured by the fact that White cannot help but respond to the tsuke of Black 2 (in Dia. 3). Furthermore not only does Black usually secure the corner but he also develops a very powerful high position. We will now study this joseki from the standpoint of a nine-stone handicap giving the main variations and indicating how Black should utilize his extra handicap stones in order to attack White after the normal development of the joseki is finished.

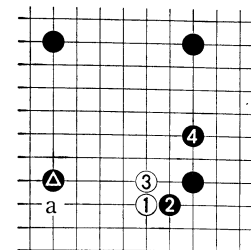
Dia. 1 (Kakari)

The keima kakari of White 1 is perhaps the most common way for White to begin in a handicap game. The niken takagakari (2 point high attack) at 'a' is also quite common. Other attacks by White can be made at the points of 'b', the ikken takagakari (1 point high attack) and 'c', the ogeima kakari (large knight attack). Occasionally White may even play at 'd' but this is really too far away to be classified as a kakari. The keima kakari is probably the most efficient kakari as it aims at an uchikomi (invasion) at 'e' in the corner as well establishing a base on the side. In contrast to this, the niken takagakari at 'a' doesn't put much pressure on the corner and is concerned more with the center and the side.

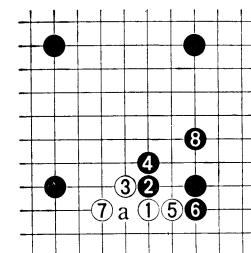
For the most part in this book we will consider mainly the keima kakari of White 1 and the other kakaris will be only briefly considered.



Dia. 1



Dia. 2



Dia. 3

Dia. 2 (Kosumitsuke)

One of the simplest ways for Black to reply to the keima kakari of White 1 is with the kosumitsuke of Black 2. White must now respond with the tachi (stand) of White 3 and Black will now play 4, which is both defensive and takes some territory on the side. Black Δ now becomes a very efficient stone making White 1 and 3 very heavy and clumsy. Ideally White would like to extend to 'a' or to the point of Black Δ , but because of the presence of this stone it is impossible. Eventually White will have to think of a way of taking care of these two stones but no matter how he proceeds he will be at a disadvantage.

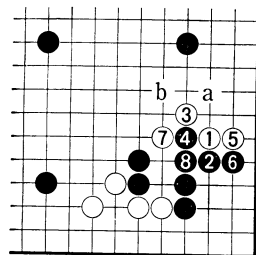
Dia. 3 (Tsuke-nobi joseki)

The sequence up to Black 8 shows the most important variation of the tsuke-nobi joseki in a 9-stone game.

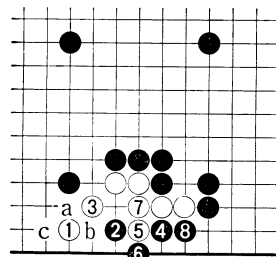
Against the tsuke of Black 2, White plays hane with 3. Next Black plays nobi (stretch) with 4 aiming at the cut of 'a'. Now White defends against this cut with the hiki (draw back) of 5 and Black responds by sealing off the corner with the osae (block) of 6. Finally White gives his group living shape with the kaketsugi (hanging connection) of 7 and Black solidifies his area on the right side with the ikken tobi (one-point jump) of 8. Now both the Black and the White positions are safe, with a conservative estimate giving Black 15 points of territory against 5 points for White. Furthermore, although Black's stones are almost immune to a White attack, White's stones are still vulnerable. Before we consider this point, let us first discuss the necessity for White 7 and Black 8.

Dia. 4 (Black plays 8 elsewhere)

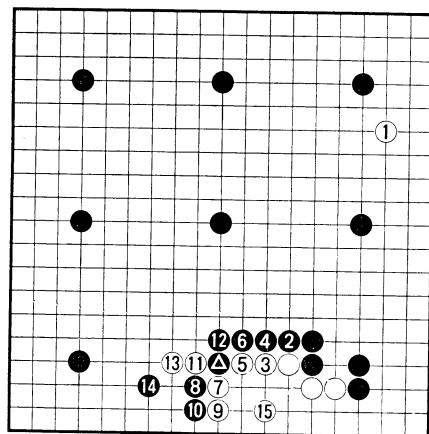
Black must not omit 8 in Dia. 3. If he does, White has the option of playing another kakari at 1 and after the sequence to the connection of Black 8, White can either play kaketsugi at 'a' or 'b' or even play somewhere else. However in a 9-stone game, White must develop his stones quickly, so he usually will not play this sequence immediately but will wait and choose a better moment in which to execute this operation. In any event this possibility will be source of future trouble for Black and it is better for him to defend at 8 in Dia. 3.



Dia. 4



Dia. 6



Dia. 5

Dia. 5 (White plays 7 elsewhere)

Equally, for his part, White must not fail to play the kaketsugi of 7 in Dia. 3. For instance if White plays a kakari at 1, Black will play oshi (press) with 2, 4 and 6 and these moves are now particularly effective because Black Δ is on the vital point. When White plays 7, Black 8 becomes the ni-dan bane tesuji. After the sequence to Black 14, White must play 15 in order to make life as this is the vital point (center of three stones). The end result of this is that Black has sente, a potentially large area on the right side as well as some area on the lower left corner, whereas White has gained less than 10 points. By the way, White played 11 and 13 so that he will have some aji left in this area for later use.

Dia. 6 (A variation)

Sometimes instead of the sequence in Dia. 5, White will try to be clever and jump to 1, here, hoping to confuse Black. But now Black plays at 2, which is both

an eye-stealing tesuji and an oki tesuji. Now after the sequence to Black 8, White's stones look quite awkward and he must make another move or his stones will die. Witness the sequence; Black 'a', White 'b', Black 'c' and White is completely lost. Notice also that Black 2 has occupied the same vital point as figured in Dia. 5.

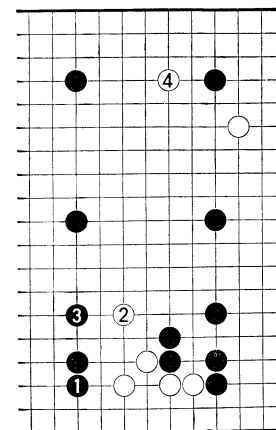
Having demonstrated that the exchange of Black 8 for White 7 is necessary in Dia. 3, we now see that White is now free to play in some other part of the board. Eventually, however, Black might have a chance to attack the four White stones in the tsuke-nobi formation, so we will study one way of doing this that is both simple and safe.

Dia. 7 (Tetchu)

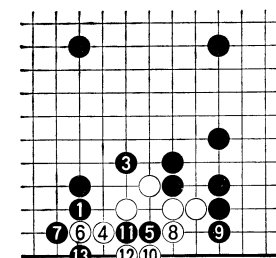
Black 1, here, is called tetchu (steel post), and is just the move. Not only does it help Black to solidify his lower left side but it also presents a severe attack to the four White stones on the lower right side. White is forced to run away with the keima of 2 and Black continues to press White with the ikken tobi of 3, building up a massive thickness on the left hand side.

Dia. 8 (White dies)

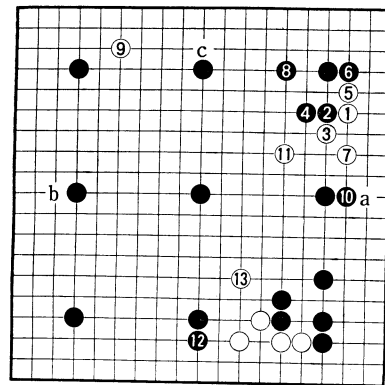
If White ignores the threat inherent in the tetchu of Black 1 and plays elsewhere, then White's stones die with the sequence up to 13. There are many variations other than this but after playing the vital point of 3, Black must remember that the points 4 and 5 are miai, i.e. if White plays at 5 instead of 4, Black must now play at 4. The reader should study the situation that results after Black 3 and assure himself that White has no way to make life.



Dia. 7



Dia. 8

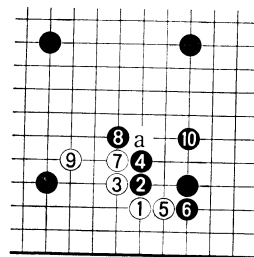


Dia. 9

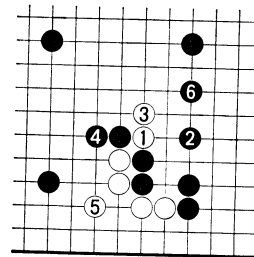
Dia. 9 (The proper time to play tetchu)

The sequence shown in Dia. 7 is good for Black; however Black ends in gote and White can now make a double kakari in the upper right corner. This could lead to complications and Black should try to avoid a difficult game. So a reasonable way for Black is to play the tsuke-nobi joseki again with the sequence up to 8. Now the question that arises is whether White will play suberi (slide) at 'a' or make another kakari at 9. If White plays the kakari, then the tetchu of 10 is a very good move as it not only solidifies the lower right side but also attacks the four White stones. Furthermore, Black can also play 12 and after White has responded with the keima of 13, Black is now ready to answer the kakari of 9 if he so chooses. On the other hand, if White were to play the suberi at 'a' instead of a kakari at 9, in this case Black should take some other big point on the board, such as 12, 'b' or 'c'. The sequence in this diagram is admittedly artificial but it serves to show that the longer one waits, the stronger the tetchu move becomes. Of course in waiting there is the risk that White may play suberi first, but early in the game a suberi (at 'a' for example) is not such an urgent move and Black can ignore it if there is some other big strategic point to take. Thus we see that proper timing is of paramount importance.

Up to this point we have studied the basic variation of the tsuke-nobi joseki from the standpoint of a nine-stone handicap game. However, this variation is not the only one White can choose from; in fact after the nobi of Black 4 (in Dia. 3), White has many alternative developments he can consider. We will now study some of these other variations.



Dia. 10



Dia. 11

Dia. 10 (The 2nd. variation: Oshi)

After the osae (block) of Black 6, instead of playing the kaketsugi of 7 in Dia. 3, White can also play the oshi (press) of 7 as here. The hane of Black 8 is the proper response and the ikken tobi of White 9 is a tesuji (an example of which was studied in Section 20 of Chapter 1). Finally, Black must defend his defect at 'a' with the tobi of 10.

Dia. 11 (Cut)

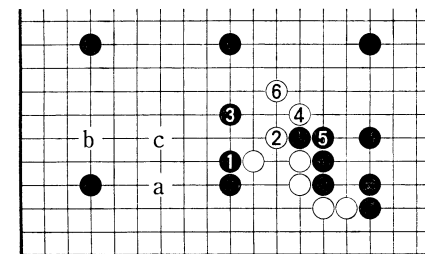
When Black plays the hane of 8 in Dia. 10, he need not fear the cut of White 1 in this diagram. Black simply responds with 2, threatening to capture White 1 so White must play 3. Now Black plays the nobi of 4 forcing White to defend himself with 5. Next Black secures the territory on the right side with the ikken tobi of 6, leaving White in a very bad situation with his stones 1 and 3 drifting aimlessly within the sphere of Black's influence.

Dia. 12 (A future attack)

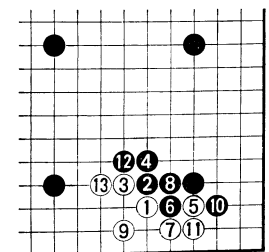
Returning to the original situation in Dia. 10, Black is in the position, sometime in the future, of pressing the five White stones with the oshi of 1 and the ikken tobi of 3, thereby building up a massive thickness on the left side. However, after Black 10 in Dia. 10, White might conceivably proceed with the niken takagari at 'a'. First Black plays at 1 forcing White 2, then he answers the kakari by playing 'b'. Now White must play 'c' or else Black will play this point severely restricting the White stone at 'a'. Finally Black plays 3 and the sequence continues as before, although now White has the two stones at 'a' and 'c' to worry about as they lack eyes and Black has successfully separated them from the White group on the right.

Dia. 13 (The 3rd. variation: Tsuke)

In this variation, White plays tsuke with 5. In response, Black plays the wari-komi of 6 so as to force White to defend with 9. Next Black plays kikashi with 10 and 12 and White is forced to answer with 11 and 13. The order of these moves is very important and must be remembered.



Dia. 12



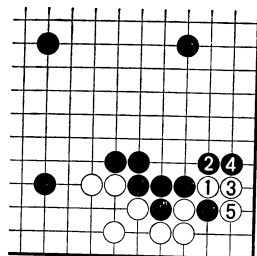
Dia. 13

Dia. 14 (Cut)

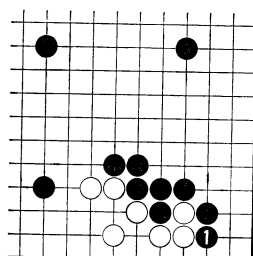
After Dia. 13, White will be able to cut at 1 and take the corner with the sequence to 5. However, White ends in gote and this is too small to be played at this stage of the game. Moves like this should be reserved for the yose stage not the fuseki.

Dia. 15 (Also too small)

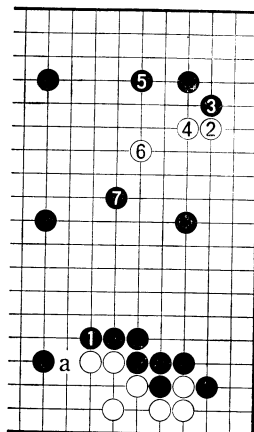
The osae (block) of Black 1 certainly prevents the cut in Dia. 14 but this also ends in gote and again the area obtained is not big enough to justify giving up sente in the fuseki. The maneuvers in Dias. 14 and 15 are examples of non-urgent moves. How then should Black play following Dia. 13?



Dia. 14



Dia. 15



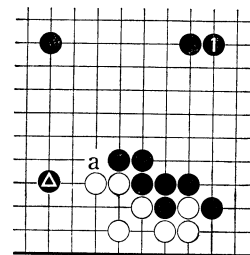
Dia. 16

Dia. 16 (Black utilizes all his stones)

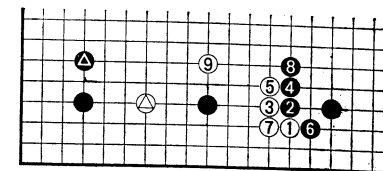
The oshi of Black 1 is a move which uses all the Black stones on the board. If White attacks the upper left corner with the kakari of 2, Black might now respond with the kosumi tsuke of 3 and then defend the upper side with the ikken tobi of 5. Now the two White stones 2 and 4 are in great danger and White must try to make life. There are many possible variations after this but no matter what White plays it will turn out bad for him. For example, if he runs away with 6, Black will continue the attack with the ogeima of 7, building up a huge area in the middle. Besides this Black can eventually play at 'a' with sente and severely press White's stones down along the lower part of the board.

Dia. 17 (Tetchu)

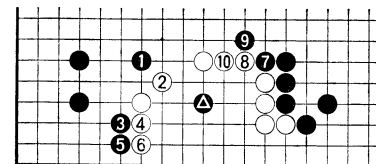
There is a simpler way to play than that in Dia. 16 and that is with the tetchu of Black 1. This move emphasizes defense in contrast to the aggressive attacking attitude in Dia. 16. Black 1 is both safe and solid as it has almost secured the entire right side. Some people would object to this move on the grounds that it doesn't make use of Black $\triangle$, but considering Black's huge advantage he can well afford this oversight being compensated for it by a large profit and safety.



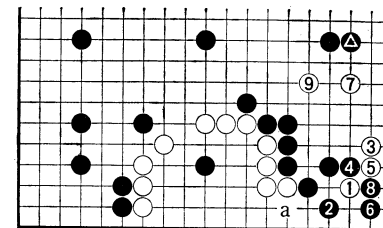
Dia. 17



Dia. 18



Dia. 19



Dia. 20

Dia. 18 (The 4th. variation)

For the purpose of studying this next variation let us assume that Black $\triangle$ and White $\triangle$ have already been exchanged. In such a case, after the nobi of Black 4, White might try to play the oshi (press) of 5. In response Black should take the vital point of 6 and White must answer by connecting at 7. Now the nobi of Black 8 is the right way to play. Next White can play boshi with 9 threatening to take a large area on the side.

What should Black do?

Dia. 19 (Black's area is larger than White's)

Black has two alternatives. He can either run away with his stone marked $\triangle$, or he can use the presence of this stone in order to expand his corner and center influence by threatening to connect to the outside as in the sequence in the diagram. In a 9-stone game, this sequence is probably the best way to proceed as Black's area in the corners is much larger than the territory White has established on the side. However after White 10 there are some things that Black must be careful about.

Dia. 20 (San-san uchikomi)

If, after the sequence in Dia. 19, Black plays tetchu at $\triangle$, White can at some time in the future play the san-san uchikomi (invasion) of 1. The kosumi of Black 2 is a good move as it aims at the point of 'a' while attacking White 1. However with the sequence to White 9, White has taken away most of Black's territory of the right side and White now has many chances to cause complications. In view of this, this method of approach cannot be recommended for one who takes a 9-stone handicap.

Dia. 21 (A prudent way)

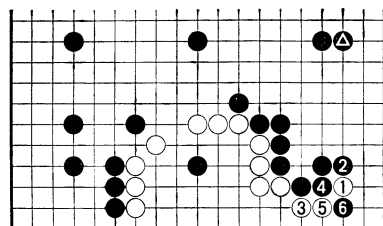
So perhaps the osae of Black 2 is the best response against the san-san uchikomi of 1. After the sequence to Black 6, White has made some inroads into Black's corner and has expanded his area on the lower side but at the same time Black's area on the right side has become absolutely secure.

Dia. 22 (Yose)

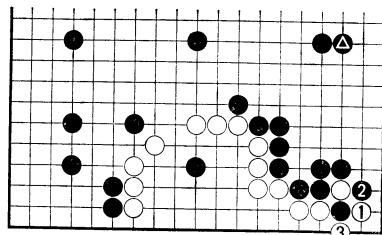
After Dia. 21, there still remains a big yose sequence. If Black can play the point of 2 he will secure the corner. On the other hand, if White can play 1 first, he will be able to prevent Black from getting this area. For Black to play 2 or for White to play 1 is worth at least 8 points with gote.

Dia. 23 (Ko)

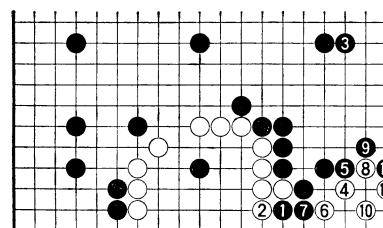
If Black, faced with the situation in Dia. 19, wants to avoid the sequences shown in the last three diagrams, he can do so by directly defending his corner. One way to do this is to play the kikashi of 1 and when White plays the osae of 2, Black plays the tetchu of 3. However, White can still play the san-san uchikomi of 4 and live with ko up to 12.



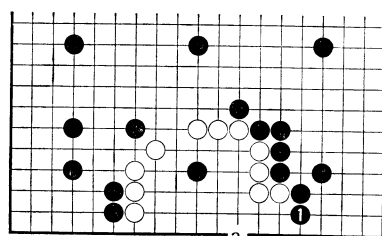
Dia. 21



Dia. 22



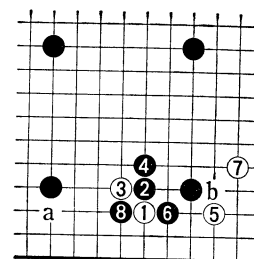
Dia. 23



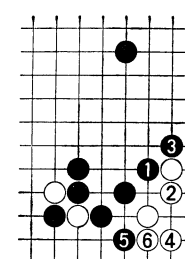
Dia. 24

Dia. 24 (Sagari)

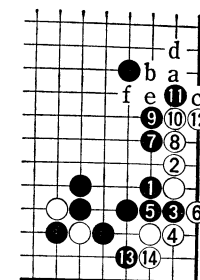
Although the sagari (descent) of Black 1 is a slow play, it is the safest and steadiest move available and it is recommended for those who want to avoid complications. Besides absolutely staking out a very large corner Black also aims at the point of 'a' to further reduce White's area on the lower side. Now having secured a very large amount of territory in the two corners, Black waits to see how White will attack.



Dia. 25



Dia. 26



Dia. 27

Dia. 25 (The 5th, response: San-san uchikomi)

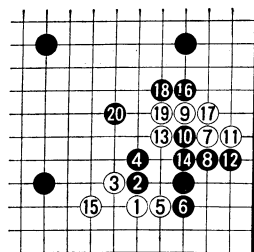
After the nobi of Black 4, White can consider immediately invading the corner with the san-san uchikomi of 5. The virtue of this move is that many complications develop and it serves to avoid the simpler sequences of the previous josekis we studied so far in this chapter. Theoretically the osae of Black 6 (block) is the best response and after the suberi (slide) of White 7, Black captures with 8 making a fine thickness, while White's two stones in the corner are still vulnerable to attack. However Black must be careful as White 1 and 3 still have some aji and can come back to life after a White tsuke at 'a'. Instead of 7, White could have played at 'b' and the result would have been about the same after Black plays 8.

Dia. 26 (Black makes a massive thickness)

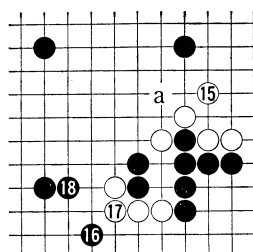
Sometimes in the future, Black can attack the two White stones in the corner. The tsuke of Black 1 is a very severe attack and White must play hiki (draw back) with 2. The sequence continues up to White 6, with Black making a tremendous outer wall while White has made life on a very small scale in the corner. After this, Black should play elsewhere taking sente.

Dia. 27 (Nobi)

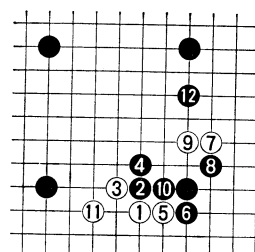
In reply to the tsuke attack of Black 1, White can also play the nobi of 2, but Black will respond with the hanedashi (inside hane) of 3 forcing White to play 4 and 6 (note: it is impossible for White to cut at 5 with 4). After the sequence up to White 14, Black's result is even better than Dia. 26 as his thickness is more impressive. Next Black should once again play elsewhere and if White plays hasami-tsuke at 'a', the sequence will carry on to Black 'f', leaving Black with an even more massive thickness.



Dia. 28



Dia. 29



Dia. 30

Dia. 28 (The 6th. variation: Uchikomi)

After the sequence to Black 6, there is one more important variation for us to consider, that beginning with the uchikomi (invasion) of White 7. The kosumi-tsuke of 8 is the best response, and after playing up to 14, Black has secured his corner. Next White should defend his stones on the lower left side with the kake-tsugi (hanging connection) of 15. However, then Black can play the hasami-tsuke tesuji of 16, as the result of which, after Black 20, the White stones on the right side seem to be in grave difficulties.

Dia. 29 (White defends on the other side)

If White chooses to defend the right side with the kaketsugi of 15, Black will launch an attack on the lower side with the nozoki (in-a-line) of 16 and the narabe (in-a-line) of 18 and again White is in trouble. Instead of playing 15, White could have played at 'a'.

Dia. 30 (Tachi)

Against the kosumi-tsuke of 8, if White plays the tachi (stand) of 9, Black will at once play 10 forcing White to defend with the kaketsugi connection of 11. Next Black will attack White with the tobi of 12 and White is again in trouble. Hence this variation may be considered a bit of an overplay on White's part as he has spread his efforts too thinly.

CHAPTER 4: Six-stone Handicap Fuseki

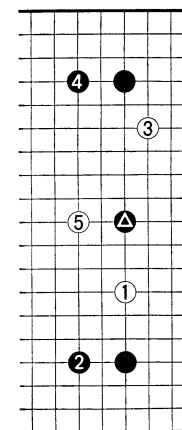
In the last chapter we studied the tsuke-nobi joseki in relation to a nine-stone handicap. In this chapter we will be concerned not so much with joseki for an isolated corner but rather with maneuvers involving at least half the board. The situations studied in this chapter are typical of 6, 7, 8 and 9-stone games and will occur most often in these games. For example, the techniques learned here can also be applied to a 9-stone game and the reader is encouraged to put them to use whenever possible instead of always playing the tsuke-nobi joseki.

a) Boshi

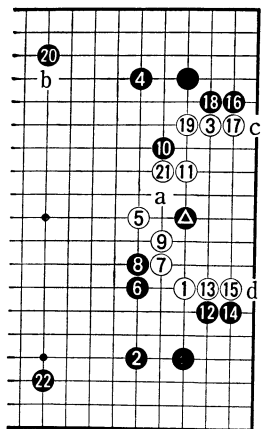
Dia. 1 (Boshi)

The niken takagakari (two-point high attack) of White 1 is frequently used in handicap games. In such a case the best response by Black is the ikken tobi of 2. This White kakari doesn't attack the corner as strongly as does the keima kakari, which we studied in Chapter 3, but instead it places more emphasis on the side and center of the board.

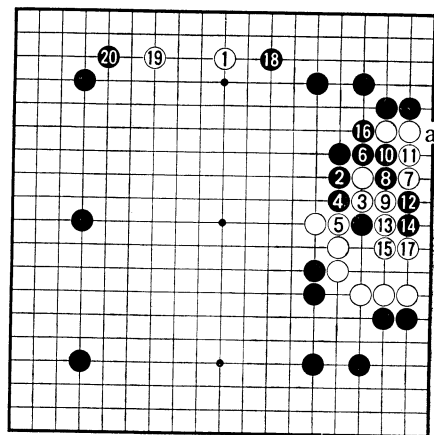
Against the keima kakari of White 3, the ikken tobi of Black 4 is also a good response and this move is recommended in lower handicap games. After Black 4, the boshi (cap) of White 5 is an extremely popular move for White when playing against such a handicap. The virtue of this move lies in the fact that it can cause a very complicated fight which could spread all over the board as well as delivering a severe psychological blow to Black. However in reality, Black has nothing to fear as he has many effective ways of dealing with this boshi of White 5. In this section we will consider two of the ways in which Black can reply.



Dia. 1



Dia. 2



Dia. 3

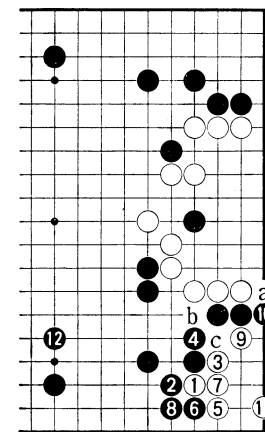
Dia. 2 (A safe way for Black)

After the boshi of White 5, Black can sacrifice his stone , by giving White the area on the right side of the board. However in doing so he will use the presence of this stone when playing moves 6, 8 and 10, threatening to connect it to the outside while at the same time expanding his influence into the center of the board. Next since White has now invested so many stones in taking this area on the side of the board, he must defend with 13, 15, 17 and 19 when Black plays 12, 14, 16 and 18 which intend to destroy this territory. But note that while these Black moves reduce White's area, Black is expanding and securing two very large corners. After White 19, which is incidentally absolutely necessary, Black plays the o-ba (big point) of 20. Next since Black can still run away by playing at 'a', White should play 21 thus securing the side area. Please note that Black should play 20 before running away with 'a' so as to stabilize the upper side. (If this were a 9-stone game, Black would already have a stone at 'b' and hence it might be alright to play 'a' immediately, but if Black wants to play safely he can, in the case of a 9-stone game, make a tetchu at 20.) After White protects his weakness at 21, Black is now free to play another o-ba (big point) at 22 on the lower side. Now, although White has about 20 points of territory on the side, Black has at a conservative estimate at least 30 points in his two corners. Besides, Black still has some yose points at 'c' and 'd' left, however, he must choose the proper time to play these points.

Dia. 3 (If White plays 19 elsewhere)

The reader might wonder why White 19 in Dia. 2 is necessary and might think that to play at 1, here, is better. However, if White were to play in this way, Black will play the sequence to 16 and White ends in gote when he plays 17. Later Black will be able to play 'a' with sente and White is forced to capture the Black stones of 12 and 14. Next Black will make his upper corner absolutely safe with the tsume (extension-block) of 18. Now it is only natural and proper for White to extend

from 1, but if he does so to 19, Black will solidify his upper left corner with the kosumi of 20. In this case White's territory on the right side is worth about 12 points while Black's upper right corner is worth at least 25 points not to mention the lower right and the upper left corners. There is, however, a slight problem for Black to consider in the lower right corner.



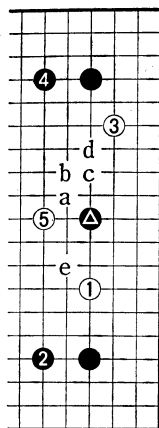
Dia. 4

Dia. 4 (White can make life in the lower right corner)

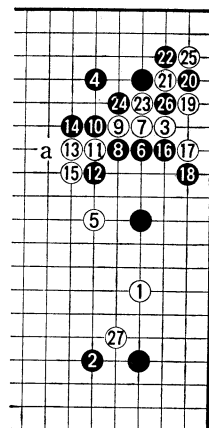
After Dia. 2, White can play the tsuke of 1 and live in the sequence up to White 11. However for White to play this sequence immediately after Dia. 2 would be very bad as White ends in gote and Black can take sente to play another big point such as theikken tobi of 12. Besides this, White has provoked Black into playing at 10, leaving him with the very large yose move at 'a'. Once again we see that proper timing is very important. If Black wants to prevent this invasion he should play at 'b'. Now after White 3, instead of playing at 4, Black will play at 'c' and White can't live. The reader should study the difference between the two situations and should try to completely understand this invasion. Such study is the way to real power in Go. The proper time for White to play 1 or for Black to play 'b' is difficult to determine, but such moves are usually reserved for the late middle game and neither side should rush to play these points.

In practice things don't usually turn out so simply, but if Black chooses the strategy of giving White the side while himself taking the corners, the procedure given in Dia. 2 can serve as a model.

We will now show you how Black can run away with his stone  after the boshi of White 5 in Dia. 1.



Dia. 5



Dia. 12 (The correct response)

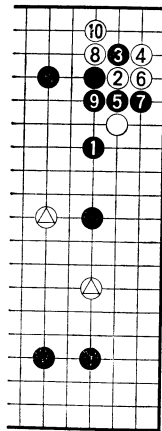
The ate of Black 5 is a much more positive way of handling the hane of White 4. After the sequence up to White 10, White gets a small profit in the corner while Black has thickness, a large profit on the side and also he ends with sente. Besides all this, White's stones $\triangle$ are now very weak.

Dia. 13 (High boshi)

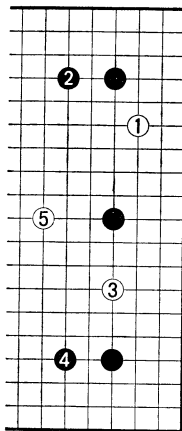
The high boshi would seem at first to have the same meaning as the boshi in Dia. 1 but there is a difference and Black would do well to remember this and not play the sequence learned in Dia. 6 without any thought.

Dia. 14 (Shicho is bad for Black)

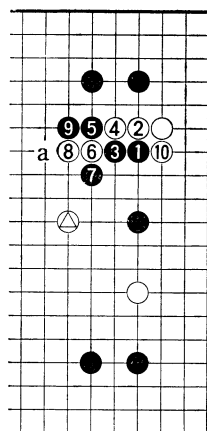
If Black goes ahead and plays the katatsuki of 1, hoping for the same good result of as in Dia. 6, he will be in for a surprise since after the oshi of Black 9, White doesn't have to worry about the shicho of Black 'a', because White $\triangle$ is a shicho breaker. As a consequence, White can confidently play magari (turn) at 10 and the situation becomes quite complicated.



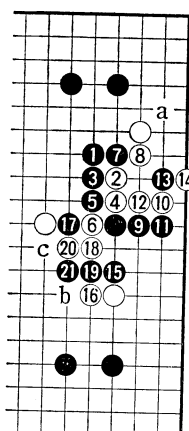
Dia. 12



Dia. 13



Dia. 14



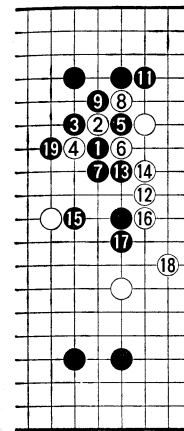
Dia. 15

Dia. 15 (White's defeat)

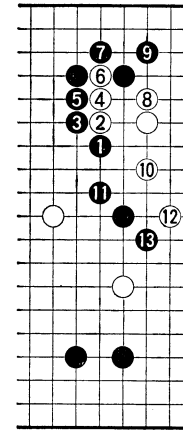
One good way for Black is to play 1 and if White plays keima with 2, Black simply plays oshi with 3 and 5 after which White must cut with 6. Now Black plays kikashi up to 13, leaving the White stones still without life. The tsuke of Black 15 is followed by the ate tesuji of 17, 19 and 21, which is similar to the tesuji we studied in Chapter 1. After Black 21, White is in serious difficulties as Black is threatening to play at 'a' to kill the White stones. At the same time, the two other White groups are not out of danger as Black is in a position to play 'b' and 'c' and it seems there is no way for White to prevent Black from making a huge profit.

Dia. 16 (White tries to fight)

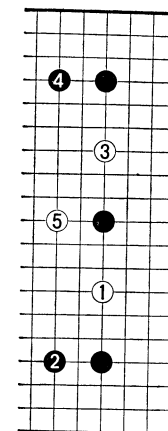
Against Black 1, White might try to fight with the tsuke of 2. Black then plays hane at 3 and White cuts with 4. Next Black plays ate with 5 and White responds



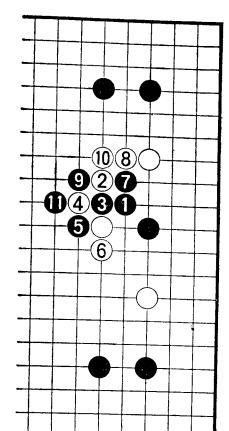
Dia. 16 10 at 6



Dia. 17



Dia. 18



Dia. 19

with the double ate of 6. Now Black simply plays nobi at 7 and White must take one stone with 8. Against the ate of Black 9, White connects at 5 and then Black secures his corner with 11. White must now safeguard his stones on the right side and he does so with the keima of 12. After the exchange of 13 and 14, Black makes shape with the tsuke of 15 and again White must strengthen the right side with 16. After White 18, Black will capture one stone with 19 and now not only has he taken possession of the upper right corner but his outside thickness is enormous.

Dia. 17 (A variation)

Against the hane of Black 3, White can play the nobi of 4. After Black secures the corner with the kosumi of 9, White must make the stones on the right safe with 10 and 12. Finally, when Black plays the kosumi of 13, the result is about the same as Dia. 16.

Dia. 18 (Special situation)

Here's a situation, with the double niken takagakari formation, in which Black cannot escape with the techniques so far presented in this chapter. How should Black play in this situation?

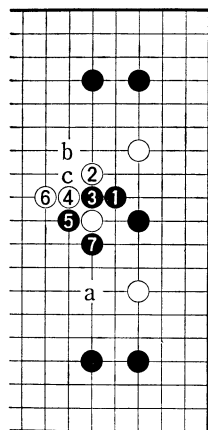
Dia. 19 (Kosumi)

In this case the kosumi of Black 1 is the right way to escape. After the osae (block) of White 4, Black cuts with 5. Should White respond to this cut with the hiki of 6, Black will play magari at 7 and then White is in trouble for if he plays osae at 8, Black will simply play double ate with 9. When White connects at 10, Black captures to make a beautiful ponnuki (shape after capturing one stone) with 11 and the two White groups on the upper and lower right side have become weak and vulnerable to attack. If White plays his move 8 at 10, Black will play at the point of 8 with his next move securing the area on the right side.

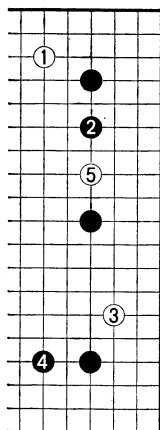
Dia. 20 (A variation)

Against the kiri of Black 5, White can also play the nobi of 6. In this case Black will simply capture one stone with 7. Next Black can play the boshi of 'a' or attack White with the nozoki at 'b' or the cut of 'c'.

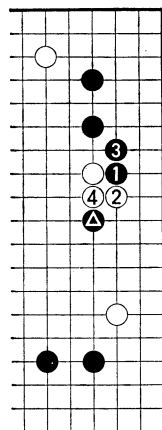
This completes our study of the boshi tactics. Of course we haven't covered all possible cases or variations as this would only be possible in an encyclopaedic volume. However, we have tried to indicate the proper way for Black to respond when faced with this tactic. Under no circumstances should Black try to live along the side for White would then develop thickness on the outside and possibly encroach upon Black's corners. Black should either resolutely run away into the center or give up the stone and expand his corners using the threatened stone as aji.



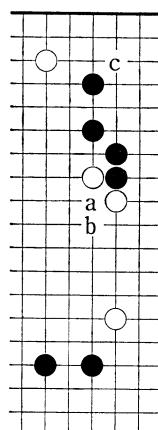
Dia. 20



Dia. 1



Dia. 2



Dia. 3

b) Uchikomi

Dia. 1 (Uchikomi)

Many times, in games with handicaps from 6 to 9 stones, White will often begin with the kakari of 1 and 3. In such a situation, as in this diagram, where Black responds with the ikken tobi of 2 and 4, the uchikomi (invasion) of White 5 is a natural way for White to begin his maneuvers. There are many ways Black can go wrong and we will begin by considering some of them.

Dia. 2 (A common mistake)

The most common mistake made by beginners in answering the uchikomi of White 5 in Dia. 1, is to play the tsuke of 1 in this diagram. In response White will play the osae of 2 and Black will play the hiki of 3. Now White connects at 4 and Black Δ has become a useless stone. To understand this, consider the next diagram.

Dia. 3 (Why the tsuke is bad)

This diagram is the same as Dia. 2 except that White 4 and Black Δ have

been removed. It is Black's turn to play. Will he play 'a' or 'b'? Of course Black will play the cut at 'a' so as to divide the two White stones. On the other hand for Black to play nozoki at 'b' allowing White to connect at 'a' making himself strong is obviously a foolish way to play. But this is precisely the situation in Dia. 2. Perhaps Black may argue that he has made his stones safe and has made a profit in the corner. However the point is this, that to ensure this profit he will need one more move as White can still play uchikomi at 'c', the san-san point. Besides this, White has developed a position on the right side.

Dia. 4 (Ponnuki)

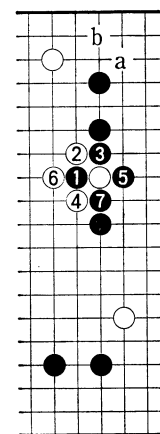
To play tsuke on the outside with Black 1 is also a mistake. With 6, White makes a ponnuki (the shape made by four stones when capturing one) in the center of the board and the influence it generates is enormous, being felt throughout the whole board (remember the proverb; "Ponnuki is worth 30 points"). Once again, Black's profit is not as large as it might appear as White can still play uchikomi at 'a' or the suberi (slide) at 'b', sometime in the future. More important perhaps, White still has sente.

Dia. 5 (Ikken tobi)

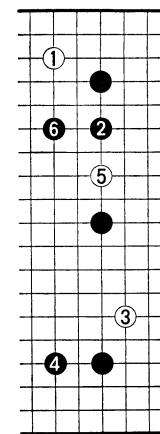
So, having considered a few bad responses, let us now study some good replies. The ikken tobi of Black 6 is a very good move as it attacks both White 1 and White 5. There is a principle of Go which advises that when one is strong in an area and your opponent is weak, don't play tsuke as this will strengthen your opponent while your own strength won't mean so much. This principle is well demonstrated in this fuseki, with the ikken tobi move being played from a position of strength.

Dia. 6 (White plays elsewhere)

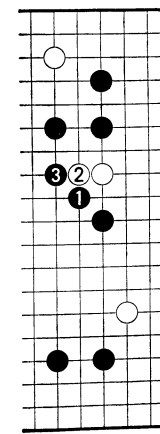
The full power behind Black 6 in Dia. 5 becomes apparent here. If White plays his next move elsewhere on the board, Black 1 and 3 will kill the White stones as well as capture a large area.



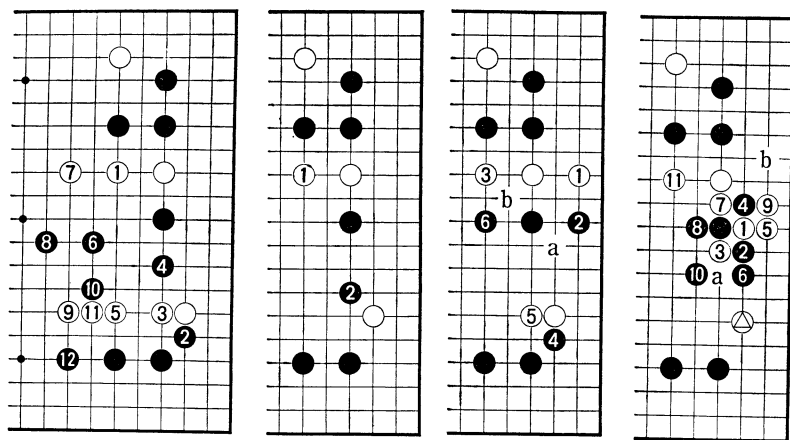
Dia. 4



Dia. 5



Dia. 6



Dia. 7

Dia. 8

Dia. 9

Dia. 10

Dia. 7 (Two weak groups)

White's first instinct is to run away with the ikken tobi of 1. Next Black plays the kosumi-tsuke of 2, forcing White to play tachi (stand) with 3 making a heavy shape. Black 4 then launches a severe attack at the vital point of the White formation (just where White wanted to play) and White must now run away into the center with 5. After Black 12, White has two weak groups so it will be difficult for him to save both of them.

Dia. 8 (Katatsuki)

Against White 1, the katatsuki (shoulder hit) of Black 2 is a powerful move and we have already studied this joseki in the first section of the chapter.

Dia. 9 (Tobikomi)

White can also play the tobikomi (jump-in) of 1. With this move he aims at the point 'a' which will allow him to connect all his stones on the right side. Consequently, Black must also play tobi with 2. Since Black now threatens to capture the White stones by playing kosumi at 'b', White must run away with the tobi of 3. As before, Black plays kosumi-tsuke with 4 and after the tachi of White 5, Black runs out into the center with 6 and the result is about the same as Dia. 7.

Dia. 10 (Tsuke)

The tsuke of White 1 is also possible after the tobi of Black 6 in Dia. 5. In response Black should play osae with 2 and White will cut with 3. Next Black plays ate with 4 and then plays hiki with 6 threatening to capture two White stones so White must play 7 and 9. Now Black makes shape with 10 and White $\triangle$ is in serious trouble as White must run away with 11, since Black is threatening to play at 'b'. If White had played 'a' instead of 7, Black would have played 9 and captured two stones.

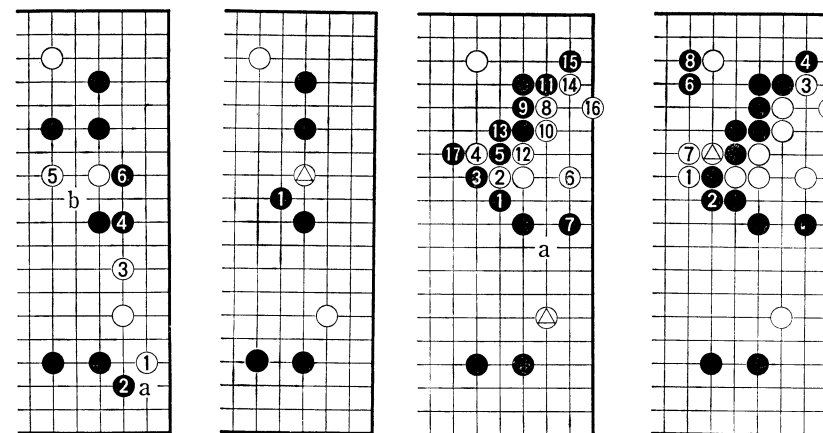
Dia. 11 (Suberi)

Another way for White to play is to start with the suberi (slide) of 1. Black will calmly answer with the kosumi of 2 and White will settle himself with the ikken hiraki (one-point extension) of 3. The tetchu of Black 4 is a strong move as it allows Black to connect with 6 and at the same time it prevents a White connection.

It also will have an effect on the three White stones on the lower right side as at some time in the future, Black will play osae at 'a'. Of course against Black 4, White must play 5 as Black threatens to play 'b'.

Dia. 12 (Kosumi)

Against the uchikomi of White $\triangle$, the kosumi of Black 1 is a very severe and forceful way. We will now study this move.



Dia. 11

Dia. 12

Dia. 13

Dia. 14

Dia. 13 (White makes a small life)

In response to the kosumi of Black 1, White tries to break out into the center with 2. Black plays osae with 3 and if White plays the hane of 4, Black will cut with 5. Now White must live so he plays the tobi of 6, which aims at connecting with White $\triangle$ with the move at 'a'. To prevent this, Black plays the tobi of 7. After this the sequence to 16 is natural and White has made life on the side. Finally, Black plays 17 capturing the one White stone by shicho. The result here is better for Black as his outside thickness more than outweighs the profit of White's small isolated group.

Dia. 14 (A variation)

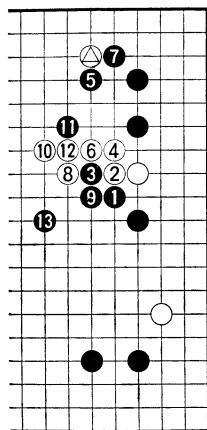
Instead of White 14 in Dia. 13, White can first play the ate of 1 in this diagram so as to prevent the shicho tactics of the previous diagram. After Black connects at 2, White lives with 3 and 5. Next Black plays the katatsuki (shoulder hit) of 6, threatening to capture White $\triangle$ and when White plays the tsugi (connection) of 7, Black replies with the osae of 8, thereby gaining a large corner.

Dia. 15 (Nobi)

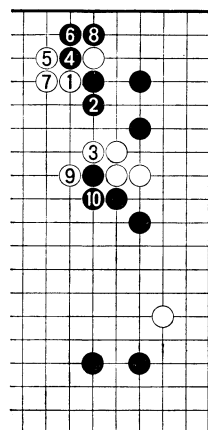
Instead of the hane of White 4 in Dia. 13, it is possible for White to play the nobi of 4 as here. In this case, the tsuke of Black 5 is tesuji. (Black 3 and 5 are similar to the ate tesuji in Chapter 1) White must respond with the magari of 6 as Black 5 intends the capture of the three White stones on the right side. Next Black makes sure of the corner while confining White △ with 7 and following the sequence to Black 13, the White stones in the center still haven't constructed an eye-making shape and are heavy and clumsy.

Dia. 16 (Thickness on the upper side)

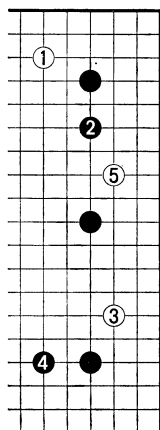
Sometimes, depending upon the situation, White might want to make thickness on the upper side. To do this White will play the hane of 1 (instead of 6 in the previous diagram) and when Black cuts with 4, White 5 and 7 are kikashi. The following moves, White 9 and Black 10 are the same as in Dia. 15. However White should only play this way if he has a good reason to do so because now he has no aji left in the corner, as was the case in Dia. 15.



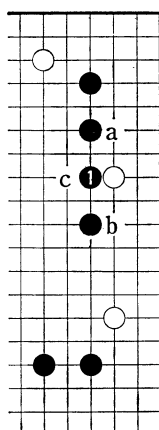
Dia. 15



Dia. 16



Dia. 17



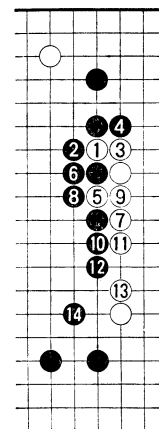
Dia. 18

Dia. 17 (Deep uchikomi)

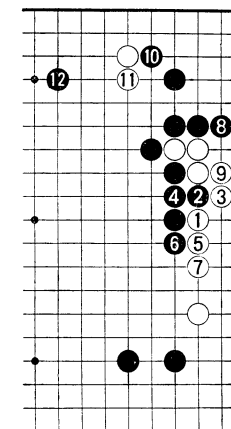
In this variation, White plays his uchikomi (invasion) deep in Black's sphere of influence with 5. In this case, Black must respond in a different way than in the preceding diagrams.

Dia. 18 (Tsuke)

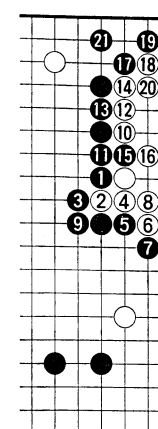
Now the tsuke of Black 1 becomes the correct way to play. If instead of 1, Black played at 'a' or 'b', White would have simply jumped out to 'c' and escaped.



Dia. 19



Dia. 20



Dia. 21

Dia. 19 (Thickness for Black)

If White plays the hanekomi (inside hane) of 1, Black will play ate with 2 and then play the osae of 4. Next White must play ate with 5 and the sequence through to 13 is the natural result. Finally, Black plays the keima of 14, making massive thickness, while White has been forced to crawl along the third line.

Dia. 20

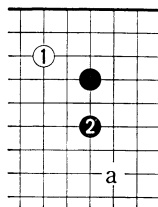
Instead of the ate of White 5 in Dia. 19, White could have played the tsuke of 1. Black will respond with the hanekomi of 2 and after White 7, Black can play the sagari of 8 with sente. Next Black plays the kosumitsuke (diagonal attach) of 10 securing the corner (it is absolutely invasion-proof because of the presence of 8) and when White responds with the tachi of 11, Black will attack these stones with a pincer attack at 12.

Dia. 21 (A variation)

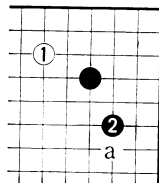
Against the tsuke of Black 1, White can also play hanekomi at 2 on the other side. After the hane-tsugi (hane and connect) of 6 and 8, White makes a small life on the side while Black has an overwhelming thickness on the outside. Hence it is felt that, probably Dia. 20 is preferable for White as he has more possibilities for complications. Please note the use of the ni-dan bane tesuji of Black 17 and 19, forcing White to connect at 20.

CHAPTER 5: Four Stone Handicap Fuseki and the Ikken-Tobi Joseki

In this chapter, we will make a thorough study of the ikken-tobi joseki, that results from the kogeima kakari against the hoshi stone. The reader may wonder why we have chosen to concentrate on this joseki at the expense of some of the other common ones such as the kogeima and ogeima joseki. The reason for this is purely pedagogical. The ogeima and kogeima joseki are basically defensive in nature and after teaching amateur players for many years, the authors have found that one common trait amongst amateurs is that as they play defensively and passively, this is why they lose their games. It is important in Go to find and to develop in one's game a balance of defense and attack appropriate to the conditions of each game. It is for this reason that we have chosen to study the ikken-tobi in the context of four stone handicap games. This joseki is basically an offensive way and doesn't concentrate so much on defense. However, in studying this joseki, one can learn to make efficient use of all one's handicap stones in the fuseki stage and at the same time develop a good attacking style.



Dia. 1



Dia. 2

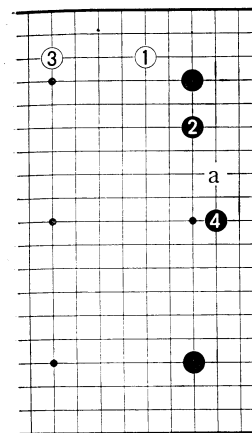
A Short Survey of the Ikken-Tobi Joseki

Dia. 1 (Ikken-tobi)

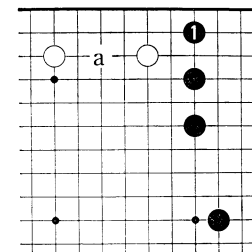
Against the kogeima kakari of White 1, the ikken-tobi (one-point jump) of Black 2 is a strong aggressive move and is recommended for use in handicap games of five stones or less. This move places great emphasis on attack and fast development towards the center and side, though it is weak in defense since White can attack Black at 'a', aiming at several weak points in the corner. However, Black has ways of successfully meeting any attack that White might launch and in this chapter we will make a thorough study of these techniques.

Dia. 2 (Keima)

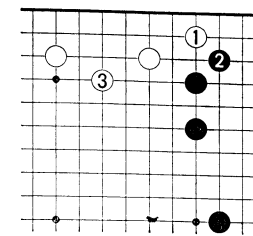
Against White 1, Black could also have played kogeima with 2 or ogeima with 'a'. These are rather defensive but in some circumstances they may be recommended.



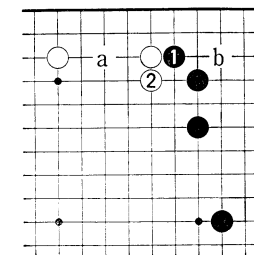
Dia. 3



Dia. 4



Dia. 5



Dia. 6

Dia. 3 (Sangen biraki)

In one variation of the ikken-tobi joseki, White plays sangen biraki (three-point extension) with 3 in response to the ikken-tobi of Black 2. Next, Black will play the o-ba (big point) of 4, stabilizing his right side and defending his weakness at 'a'.

Dia. 4 (In the future)

Sometime in the future, Black will want to play the ikken-tobi of 1. Not only does this move secure the corner but it also aims at the uchikomi of 'a'. However, the proper timing of this move is important and Black must not rush to take this point.

Dia. 5 (Suberi)

On the other hand, White will look for a chance to play suberi (slide) with 1 but after the kosumi of Black 2, White must make shape with 3 ending in gote.

Dia. 6 (Kosumi-tsuke)

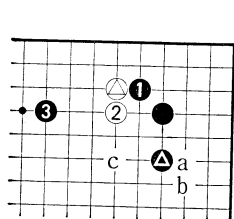
Black must not play the kosumi-tsuke (diagonal attach) with 1 as this play provokes White to play tachi (stand) with 2. Black's chance to play uchikomi at 'a' has almost disappeared as White's three-point extension is now ideal. Besides, White can still attack Black's corner with an uchikomi at 'b'. We shall discuss this move in more detail later on.

Dia. 7 (When the kosumi-tsuke is effective)

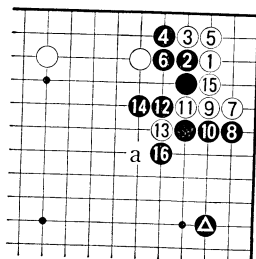
If after the exchange of White $\triangle$ and Black $\blacktriangle$, White plays on some other part of the board, the kosumi-tsuke of Black 1 will be an extremely effective move. The reason for this is that after the tachi of White 2, Black can play a pincer-attack with 3 making White's two stones clumsy and heavy and they must now find eyes in the center of the board. Next, Black threatens to attack White at 'c'. Notice how much more effective theikken-tobi of Black $\blacktriangle$ is in launching such an attack compared with if it had been played at 'a' or 'b'.

Dia. 8 (Uchikomi)

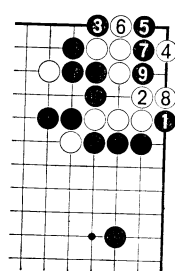
If White wants to take the corner he can do so with the uchikomi of 1. The sequence to White 9 is quite natural. With the degiri (push-through and cut) of 11 and 13, White wishes to leave some defects in the Black shape. Finally, White makes life with the tsugi of 15 and Black captures 13 by shicho with 16. If the shicho is unfavorable for Black, he can play 'a' and because of the presence of Black $\blacktriangle$, he can easily capture White 13. Please assure yourself of this. However, although White has taken the corner he must also consider the fact that Black's outside thickness is overwhelming and so careful timing is necessary when playing this uchikomi.



Dia. 7



Dia. 8



Dia. 9

Dia. 9 (White dies)

If White omits playing 15 in Dia. 8 and plays elsewhere, Black can kill White with the hane of 1 and 3 and after the sequence to Black 9, White is dead.

Dia. 10 (Ko)

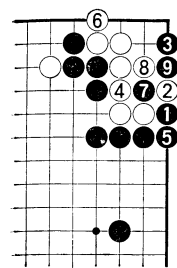
If after Black 10 in Dia. 8, White plays elsewhere, Black can start a ko fight in the corner beginning with the hane of 1 and the oki of 3. After the sagari (descent) of White 6, Black makes ko with 7 and 9. Such a ko fight will usually be bad for White but if he has an abundance of ko threats he may want to play in this way.

Dia. 11 (Order of moves)

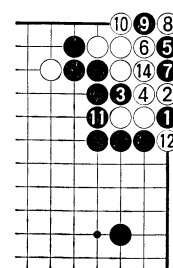
In order for Black to succeed in creating a ko in the corner, the order of moves in Dia. 10 is important. If Black plays de with 3 before playing the oki of 5, White can live in the corner with the sequence shown in this diagram.

Dia. 12 (Damezumari)

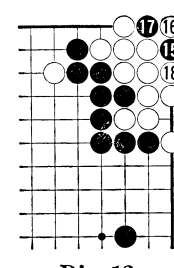
After White captures four stones with 14 in Dia. 11, Black can't start a ko with 15 because after Black captures one stone with 17, Black can't connect at



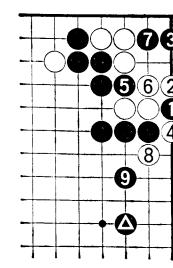
Dia. 10



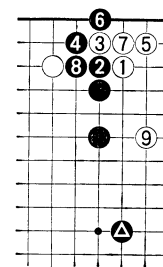
Dia. 11 $\triangle$ at $\triangle$



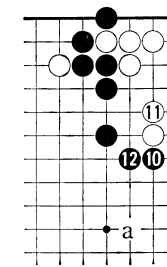
Dia. 12



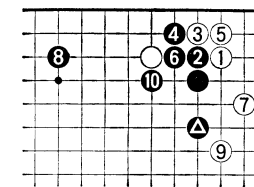
Dia. 13



Dia. 14



Dia. 15



Dia. 16

16 because of damezumari so White can take these two stones at his leisure making two eyes.

Dia. 13 (White dies unconditionally)

If after the oki of Black 3, White captures one stone with 4, Black will kill White unconditionally with 5 and 7. When White plays 8, it is of no avail as Black 9 in connection with Black $\blacktriangle$ will successfully confine White. However, if Black $\blacktriangle$ isn't present and White has a stone located in this region, then he might be able to escape.

Dia. 14 (A variation)

Sometimes, after Black 4 in Dia. 8, White might play the kaketsugi (hanging connection) of 5. Against this, Black will play ate (check) with 6 and then connect with 8. Now, White can extend as far as 9 and Black should play his next move elsewhere.

Dia. 15 (Tsuke)

If Black $\blacktriangle$ of Dia. 14 isn't present, then Black should play the tsuke (attach) of 10, followed by the hiki (draw-back) of 12. However when Black has a stone at 'a', then this stone would be so close to 10 and 12 as to be redundant.

Dia. 16 (Black takes the upper side)

After the ikken-tobi of Black $\blacktriangle$, if White immediately invades with 1, then the same sequence results up to the keima of White 7, but after this Black should extend to 8 and when White plays keima again with 9, Black makes good shape on the upper side with 10. Depending upon the circumstances the order of 8 and 10 can be reversed.

Dia. 17 (Black ends with sente)

When White plays uchikomi with 1, then after the exchange of 2 and 3, if Black wants to take sente he can play the osae (block) of 4. Now after the sequence up to White 7, Black has sente and he can play some other big point.

Dia. 18 (Miai)

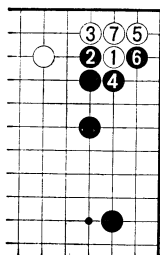
If Black attacks the configuration, left by the sequence in the previous diagram, with 1, White 2 is a miai point and this move must be played. After White 4, White is absolutely safe in the corner. Later on, 'a' becomes a yose point for White.

Dia. 19 (If White doesn't respond)

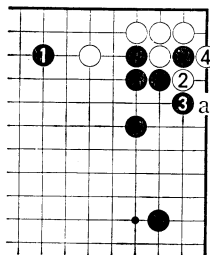
If White doesn't reply to the threat of Black 1, Black will connect at 1 with sente and even after 2 and 4, White still doesn't quite have a living shape. Next, Black at 'a' is a big point to be used to confine White.

Dia. 20 (White leans on Black)

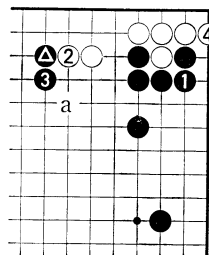
Another way White can play is to lean on Black with 3 and 5. After Black connects with 6, White will play kaketsugi with 7 and next Black will extend to 8 and this is joseki. However, the tsugi (connection) of 6 is considered a bit slow as it allows White to play 7 giving him good shape for making eyes. But at the same time, Black has been able to occupy the important point of 8 and this way is quite good for a four stone handicap game.



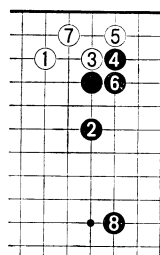
Dia. 17



Dia. 18



Dia. 19



Dia. 20

Dia. 21 (Nidan bane)

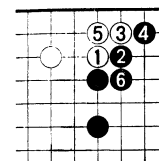
A more severe way for Black is to play the nidan bane of 4. Next, White must connect with 5 and after 6, Black's katachi on the right side is ideal. White's position on the other hand lacks the eye-making potential of the preceding diagram.

Dia. 22 (Ko)

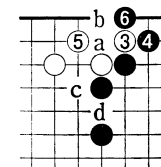
However, if in response to Black 4, White plays the kaketsugi of 5, Black will play ate with 6. If White connects at 'a', his shape seems to leave something to be desired. So, White could play ko by playing 7 at 'b' and in the early stages of the game, Black will ignore any threat White makes and win the ko. After Black 6, White should exchange 'c' for 'd' prior to starting the ko.

Dia. 23 (Kaketsugi)

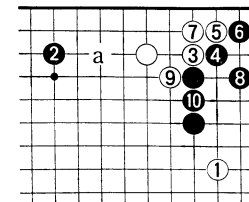
In the case where Black responds with 2 against White 1, then after the standard



Dia. 21



Dia. 22



Dia. 23

sequence in the corner up to White 7, Black should now play kaketsugi with 8 because of the presence of White 1. Later 'a' is a good point for both.

Dia. 24 (Suberi)

After theikken-tobi of Black 2, it is also joseki for White to play suberi (slide) with 3. Black can respond with the kosumi (diagonal extension) of 4 and White makes a base on the upper side with the niken biraki (two-point extension) of 5. Finally, if Black wishes, he may take the o-ba (big point) of 6, thus stabilizing the right side of the board though this move is not essential. After this the vital point for both will be at 'a'.

Dia. 25 (White attacks)

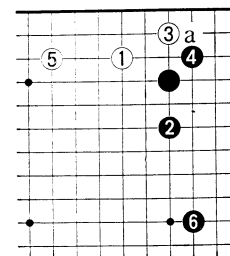
If Black doesn't play 6 in Dia. 24, White may attack at 1. In this case, Black must play at 2 so as to make a base in the corner to ensure the life of his stones.

Dia. 26 (Black is eyeless)

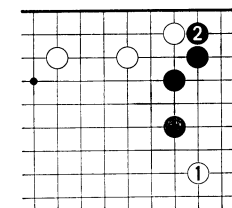
If Black neglects to play 2 in Dia. 25, White will play 1, 3 and 5 and now Black is eyeless and his group is drifting aimlessly in the center.

Dia. 27 (Hasami)

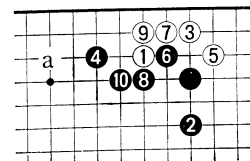
When White plays the suberi of 3, if Black wants thickness on the upper side he can play the hasami (pincer) of 4. After White takes the corner with 5, the sequence continues to White 10 and Black has thickness and White has the corner. Later, White has some aji at 'a'.



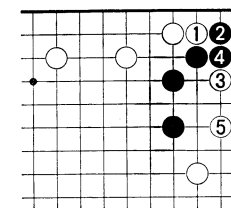
Dia. 24



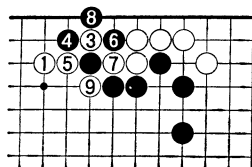
Dia. 25



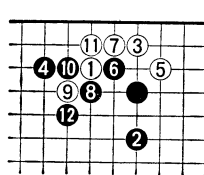
Dia. 27



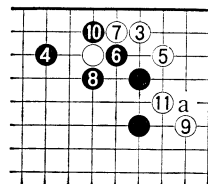
Dia. 26



Dia. 28



Dia. 29



Dia. 30

Dia. 28 (Aji)

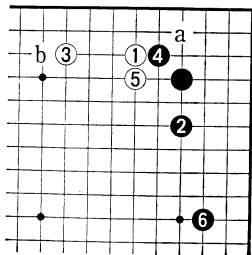
To understand the *aji* mentioned in Dia. 27, we will show what happens if Black fails to respond to White 1. The sequence up to White 9 results in White connecting by *ko*.

Dia. 29 (Shicho aji)

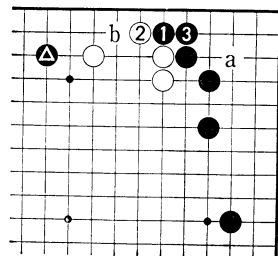
However, if White wants some shicho aji, after Black 8 he plays hane at 9 and now when everything else is played, Black must capture 9 by shicho with move 12.

Dia. 30 (Profit)

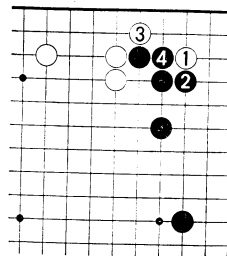
If White wants some profit in the corner, then against 8 he can play ogeima with 9 and after Black's kakae (embracing move) of 10, White must play at 11 to defend against the possible tsuke-koshi tesuji at Black 'a'.



Dia. 31



Dia. 32



Dia. 33

Dia. 31 (Kosumi-tsuke)

If White doesn't like the idea of the Black hasami at 4 in Dia. 27, instead of playing suberi with 3 at 'a', he might try to immediately extend to 3 as in this diagram. But in this case, Black will play the kosumi-tsuke (diagonal attach) with 4 and after the tachi (stand) of White 5, Black's result is good White's shape is overcongested since 3 would be better placed at 'b'.

Dia. 32 (Hane-tsugi)

If Black has a stone at **A**, the hane-tsugi (hane and connect) of Black 1 and 3 is very good as not only does Black enlarge his corner but he also prevents White's chance for an uchikomi at 'a'. Furthermore, because of the presence of Black **A**, the White stones are under attack and Black is aiming to play at 'b' so as to

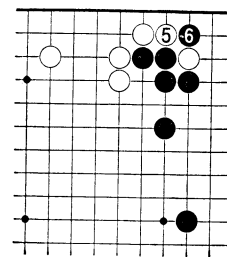
make the White stones eyeless. However, if Black is not there, this sequence is not recommended as it is too slow and White gets to take sente.

Dia. 33 (San-san uchikomi)

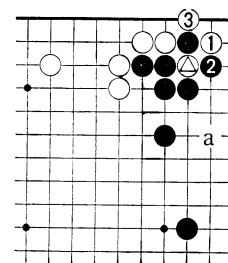
If White plays the san-san uchikomi with 1, the safest way for Black to reply is with the osae of 2. Another way for Black is play sagari at 3 but this depends on the circumstances. After Black 4, White can play elsewhere or continue as in the next diagram.

Dia. 34 (Continuation)

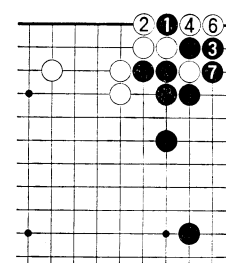
Usually White will play 5 and after Black 6, White will play elsewhere. However, now there is some interesting yose (endgame maneuvers).



Dia. 34



Dia. 35



Dia. 36

Dia. 35 (Yose)

Later on, in the yose stage, White can reduce Black's corner a bit by playing at 1 and 3 with gote. For Black's part it is equally large for him to take the one stone by playing at 2 before White makes these moves. (It is worth 8 points with gote) By the way, if White has some aji on the lower right side, 'a' is a good point as White will also threaten to save his stone at $\triangle$ by playing sagari (descent) at 2. Anyway, even with the original yose play alone there is still some complicated ko aji remaining.

Dia. 36 (Eliminating White's aji)

If Black doesn't like the sequence in Dia. 35, he can eliminate White's aji with the sequence beginning with the hane of 1 and after White takes one stone with 4, Black can play elsewhere with 5. However, White can play 6 with sente later on.

Dia. 37 (Watari)

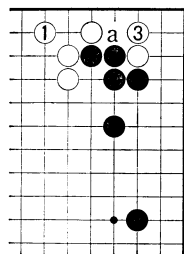
Sometimes instead of playing 5 in Dia. 34, White may play at 1 and if Black doesn't reply by playing 2 at 'a', for instance when 1 threatens Black on the upper left side, then White can play 3 and connect by watari.

Dia. 38 (Variation)

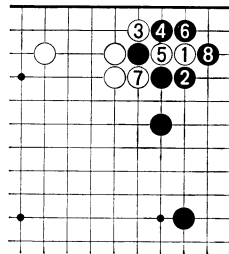
Instead of Black 4 in Dia. 33, Black can also play the hane-dashi (inside hane) of 4 as here. After the sequence to Black 8, White is satisfied as he has encroached on Black's corner as well as making himself safe, so he plays 9 elsewhere.

Dia. 39 (According to the situation)

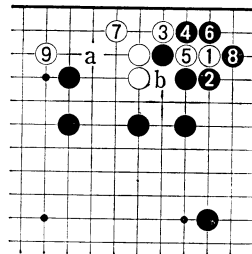
Suppose that White's two stones are surrounded as here and the sequence begins as in Dia. 38. In this case, instead of playing as before at 'b', White will play kaketsugi (hanging connection) at 7 and when Black takes two stones with 8, White connects to the outside with 9. On the other hand, if Black plays 8 at 'a', White will play 9 at 8 and he will live in the corner.



Dia. 37



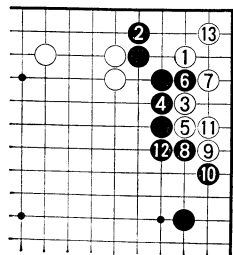
Dia. 38



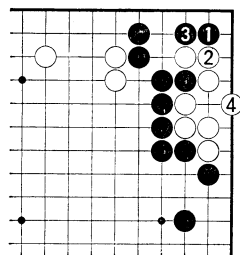
Dia. 39

Dia. 40 (Sagari)

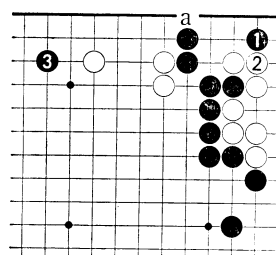
Black can of course also respond to the uchikomi of White 1, by playing sagari at 2. After the hane of White 9, Black plays nidan bane with 10 and when White connects with 11, Black also connects with 12. Finally, White defends the corner with the kaketsugi of 13 and Black has both thickness and sente. White must not play 9 at 13 for if he does Black will play at 9 and White will be confined to a small life in the corner.



Dia. 40



Dia. 41



Dia. 42

Dia. 41 (Black takes some profit with sente)

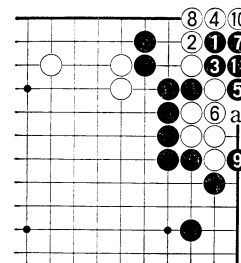
If White omits 13 in Dia. 40, Black will play on this point with 1 and White must respond with 2. Finally, after Black 3, White can live with 4, but Black has made some profit with sente. Yet, Black has still another way to play.

Dia. 42 (Two threats)

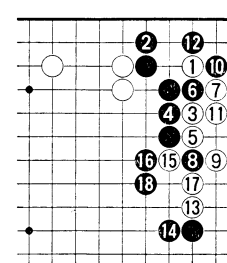
After White plays the tsugi (connection) of 2, Black can attack White's three stones with 3. Later, Black can play at 'a' and this move not only threatens to kill White's stones in the corner but may also have an effect on the White stones on the upper side.

Dia. 43 (White fails)

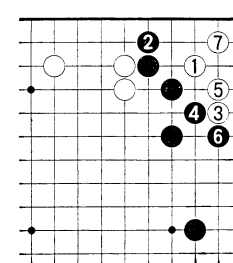
Against the oki of Black 1, White can't play the osae of 2, because after the sequence to 11, Black's five stones leave White with a dead shape. So, instead of 6, White should play at 'a' to make a ko. This would be a bad ko for White and so we see that by playing the osae (block) of 2, White has failed.



Dia. 43



Dia. 44



Dia. 45

Dia. 44 (Black takes the corner)

If Black wants to take the corner, he can do so by playing the cut at 10. Next, White 13 is tesuji aiming at the cut of 15 and after Black 18, White has sente. However, Black has both some profit and thickness.

Dia. 45 (Passive)

It is very passive for White to play keima with 3 since after the sequence to White 7, Black has sente and White is confined to a small life in the corner.

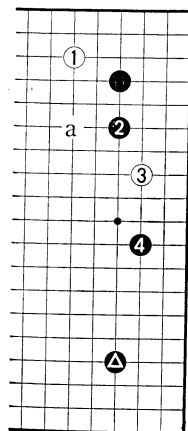
The Ikken-Tobi in Four-Stone Fuseki

In the preceding section, we studied some of the simpler variations of the ikken-tobi joseki without considering more than one corner. In this section, we will consider the ikken-tobi joseki with respect to at least half the board and particularly with respect to the four-stone handicap fuseki.

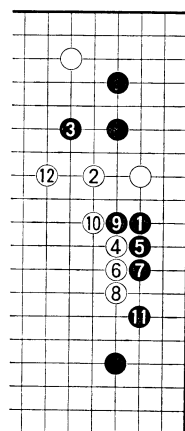
a) Hasami

Dia. 1 (Hasami)

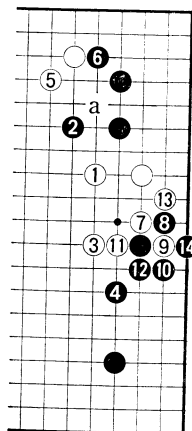
After the ikken-tobi of Black 2, the kakari of White 3 is often played in four and five-stone handicap games. This move immediately takes advantage of the weak underbelly of Black's ikken-tobi shape. Because of the presence of Black ▲ in the lower right corner, the hasami (pincer) of Black 4 is an ideal play as it attacks the White stone at 3 as well as developing Black's position on the lower right side of the board. For Black to run away with 'a' would be an excessively passive way to play as then White would extend to the point of 4, obtaining a stable position on the right side. We will make a thorough study of this hasami as it is very important in the four and five-stone fuseki pattern.



Dia. 1



Dia. 2



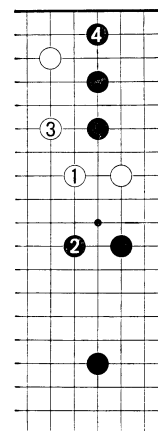
Dia. 3

Dia. 2 (Overplay)

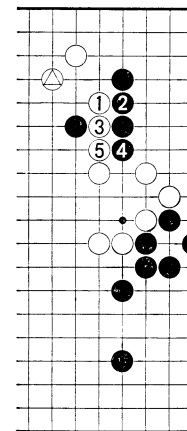
The hasami of Black 1 in this diagram is an overplay. Against it White will jump out to 2, and Black continues with the tobi (jump) to 3. However next White plays the katatsuki (shoulder hit) of 4 and Black must submissively crawl along the third line. After the tobi of White 12, White can be satisfied with this result as his thickness is superior to Black's small profit.

Dia. 3 (Joseki)

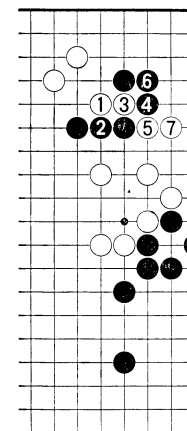
After the hasami of Black 4 in Dia. 1, the ikken tobi of White 1 is the most common course taken. In response, Black must also play the ikken tobi at 2. Next White plays boshi (cap) at 3 and Black answers with the keima of 4. The kosumi of White 5 aims at the nozoki (peep) of 'a' and Black must defend with the kosumi-tsuke (diagonal attach) of 6. Now White plays the sequence from the tsuke (attach) of 7 to the ate of 13 so as to stabilize his stones on the right side. The cut of 9 is a tesuji which helps White make a good shape. After Black takes one stone with 14, White will shift his attention to another part of the board. Let us consider the reasons behind the ikken-tobi of Black 2, the kosumi-tsuke of Black 6 and the White initiated sequence from White 7 to 13 in a little more detail.



Dia. 4



Dia. 5



Dia. 6

Dia. 4 (Black is confined to the corner)

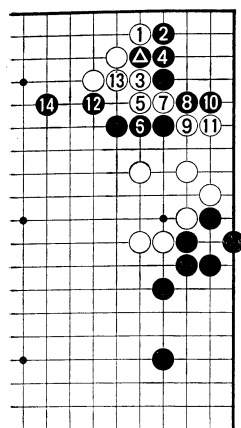
The ikken-tobi of Black 2 here is considered to be passive because White will confine Black to the corner with 3 and even after Black defends his position 4, his stones are still subject to attack. Therefore, Black should play ikken-tobi at the point of 3 to prevent being hemmed in.

Dia. 5 (Nozoki)

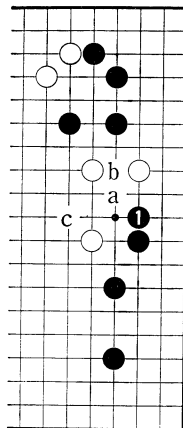
If Black fails to play the kosumi-tsuke of 6 in Dia. 3 in response to the kosumi of White △, sometime in the future, White will play the nozoki of 1 and after the sequence to 5, White's thickness is massive while Black must now consider the safety of his stones in the corner.

Dia. 6 (Black is drifting aimlessly in the center)

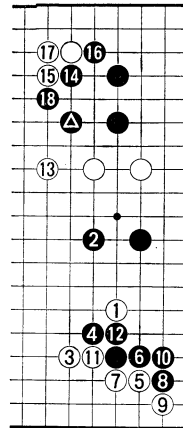
If against the nozoki of White 1, Black tries to connect with 2 as in this diagram, White will play degiri (push through and cut) with 3 and 5 and after the sagari (descent) of 7, Black has three stones drifting aimlessly in the center. Besides, Black's three stones in the corner are still not safe.



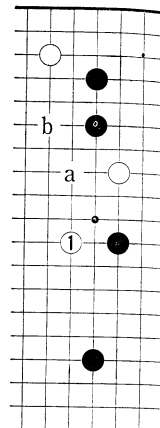
Dia. 7



Dia. 8



Dia. 9



Dia. 10

Dia. 7 (White's tactics fail)

However, if Black has played the kosumi-tsuke of $\triangle$ (6 in Dia. 3) then White's tactics will fail. After the sequence to White 11, Black attacks with 12 and 14 and White is in serious trouble.

Dia. 8 (Narabe)

The reason why White plays the sequence from 7 to 13 in Dia. 3 is to give his stones a sabaki shape. If White neglects to play this sequence, Black will play the narabe (along a line) of 1 sometime in the future and White's stones will be floating in the center without any eyes. Black can now aim at 'a' and when White connects with 'b', Black will play the keima of 'c' leaving the White stones on the right side clumsy and heavy.

Dia. 9 (Variations)

Following theikken tobi of Black $\triangle$, White can also play the theikken takagari of 1 in this diagram. In response, Black should first play the tobi of 2 and when White plays another kakari with 3, the sequence to the tsumi (connection) of 12 is good for Black. Now, White must run away with the tobi of 13 and next, Black will stabilize his stones in the upper right corner with 14, 16 and 18. The result is good for Black as White's three stones in the center are weak and will be the target of attack.

Dia. 10 (Boshi)

Sometimes, White will play boshi at 1 without first exchanging 'a' for 'b'. This is not considered to be good but White will occasionally play like this so as to confuse Black. Therefore Black must be on his guard against such attempts.

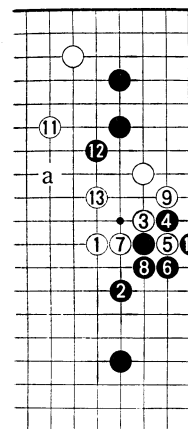
Dia. 11 (Passive)

Against the boshi of White 1, the keima of Black 2 appears to be a good move but without the exchange of 'a' for 'b' in Dia. 10, it is too passive. After White

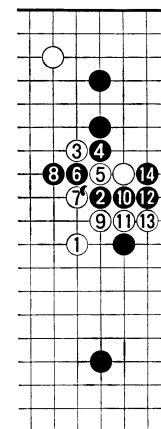
stabilizes his stones with the sequence to 9, he then threatens to confine Black to the upper right corner with 11. After the kosumi (diagonal extension) of Black 12 White makes shape with 13 and then promises to confine Black to the corner once more by playing at 'a'. This way is not necessarily bad for Black but it can become difficult and complicated.

Dia. 12 (Aggressive)

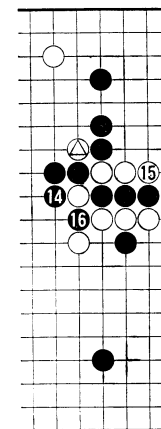
The katatsuki (shoulder hit) of Black 2 is very aggressive as it immediately separates the White stones. This move may be the best response against the boshi of White 1 but the variations can also become very complicated. The keima of White 3 is a sabaki style of play. After White plays degiri with 5 and 7, the sequence up to Black 14 is the most natural. Black's result is very good as he has both profit and thickness.



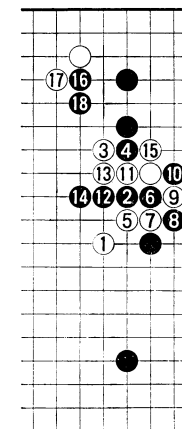
Dia. 11



Dia. 12



Dia. 13



Dia. 14

Dia. 13 (Greedy)

Black must not become too greedy and play the ate (check) of 14 as here, instead of as in Dia. 12, because then White will play 15 and 17 and this is bad for Black as he has lost the profit he made before. In addition to this he must now consider the presence of White $\triangle$ as it has become a cutting stone.

Dia. 14 (Kosumi-tsuke)

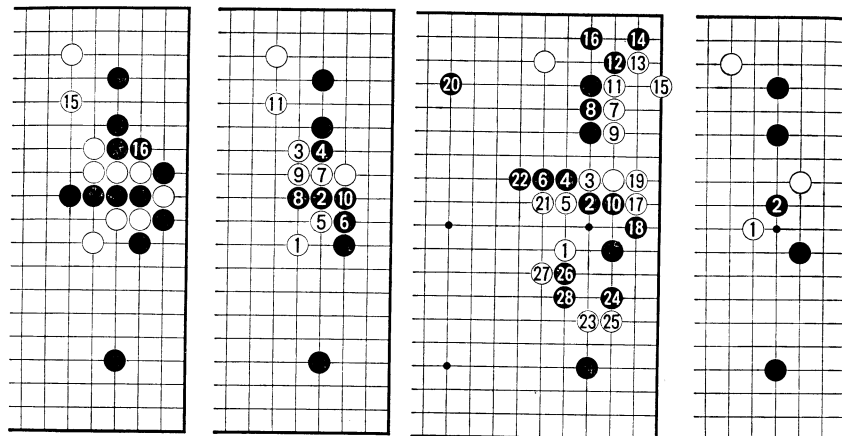
Instead of White 5 in Dia. 12, White might try to play the kosumi-tsuke 5. The sequence up to the nobi (stretch) of Black 14 results but now after White plays the magari (turn) of 15, Black will play the tsuke-nobi (attach and stretch) of 16 and 18 and the five White stones on the right side come under severe attack.

Dia. 15 (Black makes a large profit)

If instead of 15 in Dia. 14, White plays 15 as here, Black will play 16 making a large profit on the right side.

Dia. 16 (Bad for Black)

Against the kosumi-tsuke of White 5, Black must not play the osae (block) of 6 because the sequence up to Black 10 becomes forced and White confines Black to the corner where he must make a small life.



Dia. 15

Dia. 16

Dia. 17

Dia. 18

Dia. 17 (Oshi)

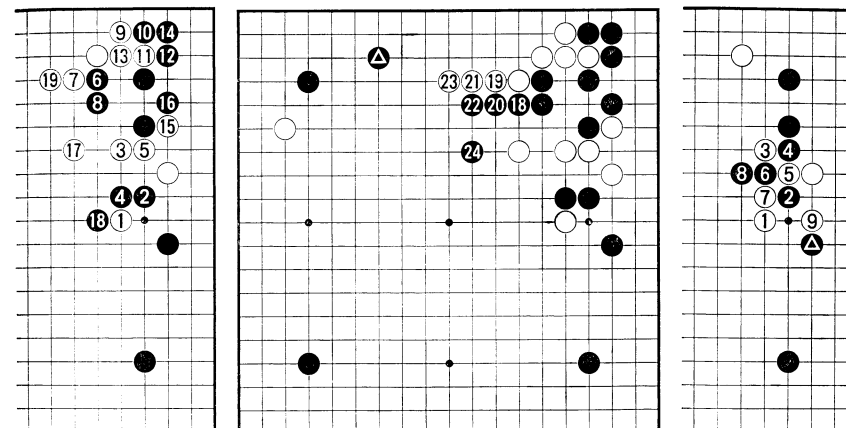
White can also play the oshi (push) of 3 against Black's katatsuki, and after this Black plays osae with 4. White will cut with 5 and Black plays the nobi of 6 which is the key move of this variation. White makes life with the sequence up to 19. After the o-ba (big point) of Black 20, White's maneuvers up to 27, which are to prevent Black from securing his stones on the right side, are useless. Finally when Black plays his nobi at 28, White has two groups which must make life and Black will most likely catch one of them.

Dia. 18 (Hazama-tobi)

We will now consider the hazama-tobi (diagonal jump) of White 1. Against this move, Black should play between the two stones at 2 as so to separate them. This is the best response for Black.

Dia. 19 (Joseki)

After Black 2, White plays keima-kake (knight's cover) with 3 and then both play oshi with 4 and 5. Next Black plays tsuke-nobi with 6 and 8 and against the kosumi of 9, Black 10 is the only way. The sequence to Black 16 is natural and now White runs away with the tobi of 17. Finally, Black plays 18 so as to restrict the movement of White 1 and White secures his stones on the upper side with the narabe (run along a line) of 19.



Dia. 19

Dia. 20

Dia. 21

Dia. 20 (Depending on circumstances)

If Black  were present, instead of 18 in the previous diagram Black can play the oshi of 18, 20 and 22 as here and then attack White's stones on the upper right side with the tobi of 24. However, this sequence should only be played if Black's position in the upper left corner is strong, as in this case, because otherwise, White's profit gained by running along the 4th. line with 19, 21 and 23 would be much too large.

Dia. 21 (Bad for Black)

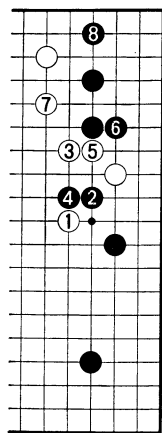
Against the keima of White 3, Black must not play degiri with 4 and 6 because of the result after the ate of 7. White can play 9 and make good shape while at the same time nullify the effect of Black . Furthermore, White's stone at 3 still has aji and Black must use another move to capture this stone.

Dia. 22 (Simple way)

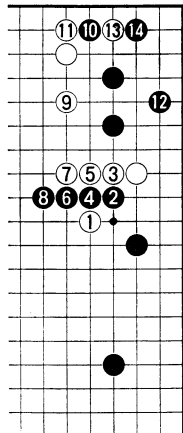
A safe and simple way of handling this situation is that when White plays oshi with 5, Black plays sagari (descent) with 6 and after White 7, he secures the corner with 8. However, Black is stuck in the corner and White has sente, so this is inferior to the way in Dia. 19 though it may be good in certain circumstances.

Dia. 23 (Oshi)

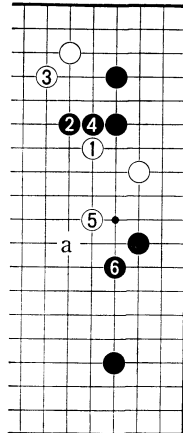
White can also play oshi with 5 and 7 and then confine Black to the corner with 9. However, Black has no trouble making life with the sequence up to 14. The result here is good for Black as his thickness is very effective for White 1 has become a useless stone. Further, Black 8 is on the vital point to nullify White's thickness on the upper side.



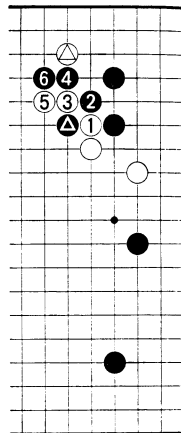
Dia. 22



Dia. 23



Dia. 24



Dia. 25

Dia. 24 (Keima)

Against the keima of White 1, the tobi of Black 2 is a good response. When White plays the kosumi of 3 Black must defend himself with the connection of 4. White finally plays 5, making a sabaki shape and Black plays the kosumi of 6 aiming later at the point of 'a' to attack White.

Dia. 25 (Degiri)

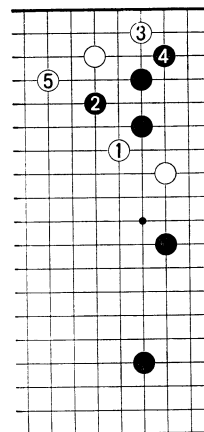
When Black plays the tobi of 2, he need not fear the degiri of 1 and 3 since after the ate of 4 and the oshi of 6, Black has made a huge profit on the side and White 1 has become a meaningless stone. In contrast, Black 2 still has a lot of aji.

Dia. 26 (Passive)

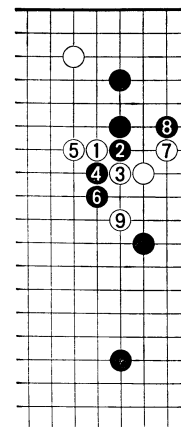
The keima of Black 2 is a passive move as it doesn't put any pressure on White 1. Hence, White can afford to play 3 and 5 so as to steady himself on the upper side. Now Black's shape in the corner is lacking in vitality.

Dia. 27 (Bad for Black)

It is very bad for Black to play degiri with 2 and 4. In reply, White will play nobi with 5 and Black 6 is necessary. After the exchange of 7 and 8, White plays



Dia. 26



Dia. 27

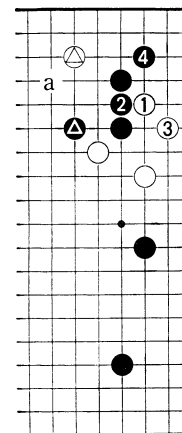
the vital point of 9 and now Black is very bad as 4 and 6 are drifting in the center.

Dia. 28 (Nozoki)

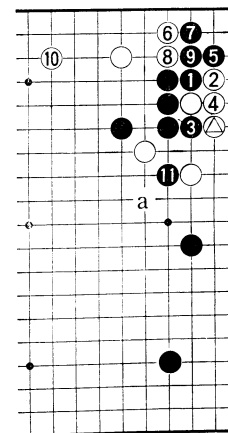
After the tobi of Black 2, White has the option of playing nozoki at 1 and after Black connects with 2, White plays the kosumi of 3. The kosumi of Black 4 secures the corner and next Black will aim at 'a', so as to attack White 1.

Dia. 29 (Variation)

After White 1, the magari (turn) of Black 1 and the ate of 3 are severe moves. After Black plays the osae (block) of 5, the keima nozoki of 6 and 8 are natural and when White stabilizes the upper side with 10, Black will play the powerful tsuke-koshi tesuji of 11. If instead of 10, White plays at 'a' to make shape, Black will then attack at 10.



Dia. 28



Dia. 29

Dia. 30 (Premature)

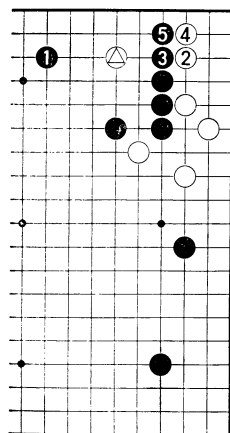
In place of playing 1 and 3 in Dia. 29 or 4 in Dia. 28, it would be premature for Black to attack White $\triangle$ with 1 as shown here. In response, White will take profit in the corner with 2 and 4 ending in sente. Black's profit is not so large as White $\triangle$ still has some aji and Black needs one more move in the area on the upper side before he can consider it secure.

Dia. 31 (Overplay)

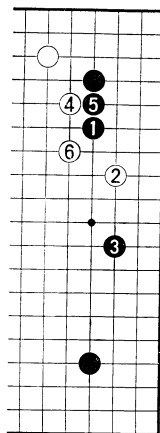
After the hasami of Black 3, it is an overplay for White to try and confine Black to the corner with 4 and 6. All the same, there are many ways Black can go wrong though if he plays correctly he has nothing to fear.

Dia. 32 (Degiri)

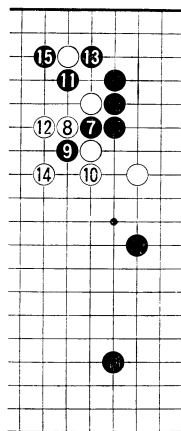
Faced with the situation in the previous diagram, first of all, Black should play degiri (push through and cut) with 7 and 9, and after White has played hiki (draw back) with 10, Black should play tsuke with 11. The sequence that follows up to Black 15 is natural and Black's result is good.



Dia. 30



Dia. 31



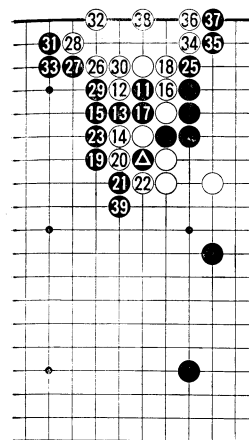
Dia. 32

Dia. 33 (White resists)

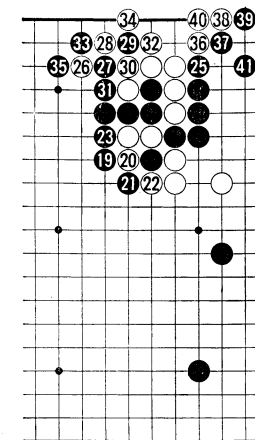
Usually however, White does not play in such a passive manner as in Dia. 32 and against the tsuke of Black 11, he will play the hane of 12. The nidan bane of Black 13 is tesuji and with 15, Black has gained access to the center. After White 16, Black cuts with 17 and then instead of capturing the two White stones by shicho, Black plays the sequence from 19 to 23 to give White an awkward dumping shape. Next, Black forces White to make life on a very small scale on the upper side with the sequence to 38 and after the nobi of Black 39, the White stones on the right are in trouble while Black has a magnificent thickness in the center of the board.

Dia. 34 (Variation)

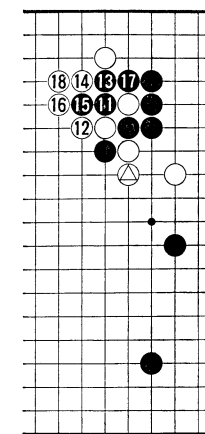
Instead of 26 in Dia. 33, perhaps White 26 here is better as White will end with



Dia. 33 24 connects at $\triangle$



Dia. 34



Dia. 35

sente and the stone at 26 will have some aji. However, taking the situation overall, this result is also bad for White.

Dia. 35 (White confines Black)

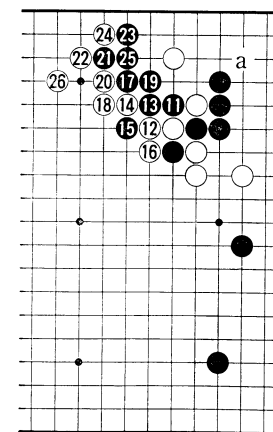
Following White $\triangle$, it is very bad for Black to play ate with 11. Because after White connects at 18, Black is completely trapped in the corner.

Dia. 36 (Also bad for Black)

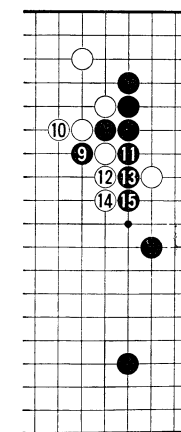
The sequence up to White 26 is also possible but this is again very bad for Black. Black's territory is not really so big, as White can still invade the corner by playing at 'a'. Furthermore, White's thickness is almost overwhelming.

Dia. 37 (Black makes a big profit)

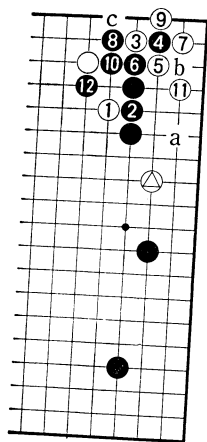
If against the cut of Black 9 (in Dia. 32), White responds with the nobi of 10, Black can make a large profit by running along the 4th. line with the sequence to 15.



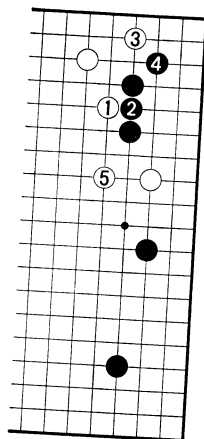
Dia. 36



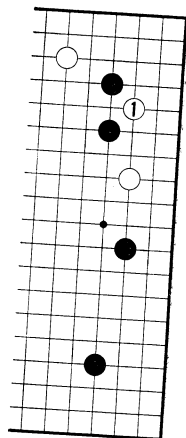
Dia. 37



Dia. 38



Dia. 39



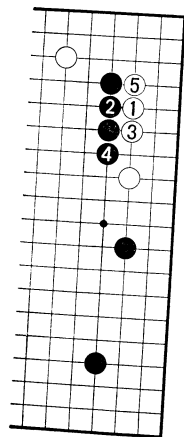
Dia. 40

Dia. 38 (Suberi)

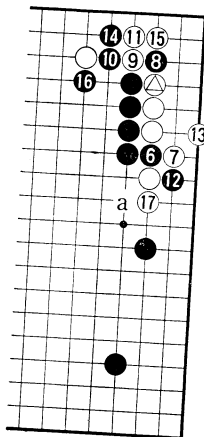
After the nozoki of White 1, White will sometimes play the suberi (slide) of 3. The correct way for Black to respond is with the tsuke of 4. When Black connects at 10, White will play 11 aiming at the connection with 1 by playing at 'a' next. If White neglects to play 11, Black will immediately play on this point forcing White to play at 'b' to make life. Next, Black would be able to play at 'c' to which White must respond. Now White 11 is isolated.

Dia. 39 (Passive)

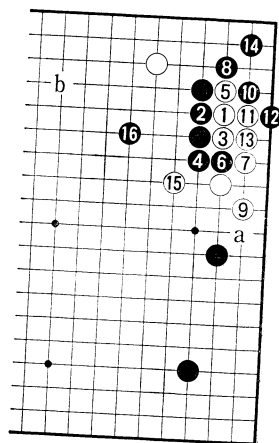
The kosumi of Black 4 as an answer to the suberi of White 3, is rather passive and lacks vitality. After the tobi of White 5, the exchange of 1 for 2 has become quite good for White.



Dia. 41



Dia. 42



Dia. 43

Dia. 40 (Nozoki)

The nozoki of White 1 on the underside is quite common and there are many variations which result from it. This move serves to take immediate advantage of Black's weak underbelly and we will study it next.

Dia. 41 (The vital point)

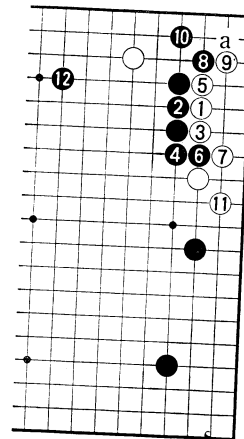
After the necessary connection of Black 2, White plays 3 and now Black occupies the vital point of 4. What happens after White 5?

Dia. 42 (Good for Black)

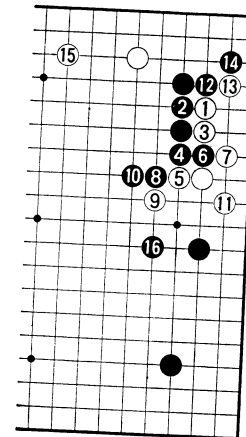
After White 11, Black will play the de (push through) of 6 and then the hane of 8. If White cuts with 9, Black will play ate with 10. Next, in order to utilize his stone 8, Black will cut with 12 before playing 14, forcing White to answer with 13. After White 17, Black can play at 'a' and confine White to the side. The result here is very good for Black because of his massive thickness.

Dia. 43 (Black takes the corner)

Against Black 8, if White plays the kaketsugi (hanging connection) of 9, Black will take the corner with the sequence to 14. After 16, Black can play at either



Dia. 44



Dia. 45

'a' or 'b', depending on the circumstances.

Dia. 44 (Another variation)

Another way for White to play is with the hane of 9. Against this move the kaketsugi of Black 10 is the proper response. Now, White 11 is necessary. Black 12 is natural and later the point of 'a' will be the vital point for both players.

Dia. 45 (Oshi)

White can also play oshi (press) with 5. After the de of 6, Black will play hane with 8. The kaketsugi of White 11 follows the exchange of 9 and 10 and next Black takes the vital point of 12. White 13 is a kikashi which prevents Black from taking the same point with sente. Next, White stabilizes his upper side position with 15 and Black plays ikken-tobi with 16 leaving himself with a good result.

Dia. 46 (Even)

After the osae of White 7, Black can also cut with 8 and the result up to Black 16 is even; White has profit and Black has thickness. However, as Black started with an initial advantage he should expect a better result than this.

Dia. 47 (Cutting on the wrong side)

Black must not cut with 8 on this side. After Black takes two stones with 12, White will play suberi with 13 and Black's stones will have become overconcentrated while White has established a base on both the upper and lower sides.

Dia. 48 (Good for Black)

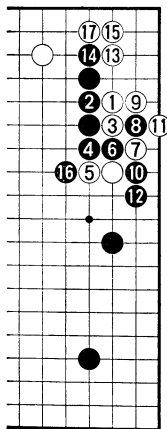
After White 3, the magari of Black 4 is also possible. Now, White takes the other vital point at 5. Black 6 is kikashi which aims at making it difficult for White to make two eyes. After the exchange of 8 and 9, Black plays the tobi of 10. Next, Black will attack one of the two White groups. This result is very good for Black.

Dia. 49 (Keima watari)

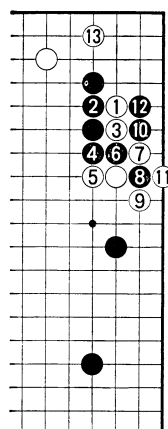
If White plays 3 immediately, Black will play magari with 4 and after Black connects at 8, White will play the keima-watari tesuji of 9. Finally, Black 10 is necessary and this gives him a good result.

Dia. 50 (San-san uchikomi)

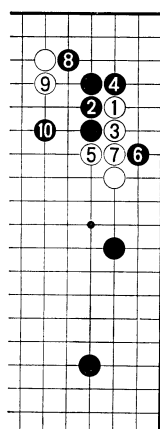
The last way that White has for answering the hasami of Black $\triangle$, is by playing the san-san uchikomi of 1. The proper way for Black to respond is to give up the corner and develop along the upper side with the sequence to 10. Considering that Black also has a handicap stone in the upper left corner, this result is very good for him.



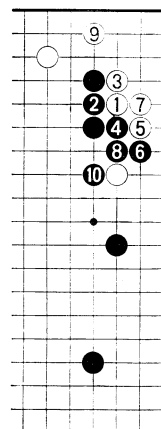
Dia. 46



Dia. 47



Dia. 48



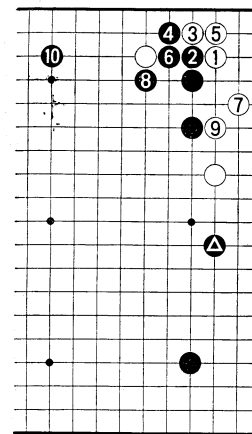
Dia. 49

Dia. 51 (Black fails)

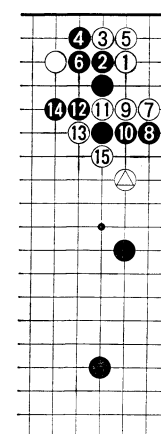
He must not try to attack the White stones in the corner with 8 in this diagram. If he does, he will fail because of the presence of White $\triangle$ and White plays 15 to capture the three Black stones.

Dia. 52 (Also bad)

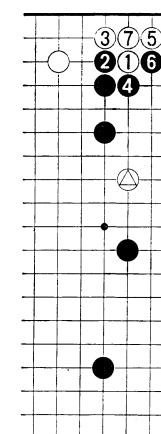
Again because of the presence of White $\triangle$ the joseki used in this diagram is also bad for Black.



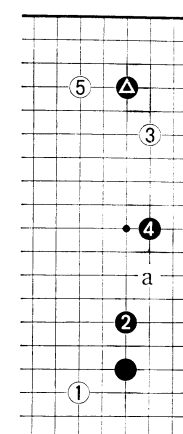
Dia. 50



Dia. 51



Dia. 52



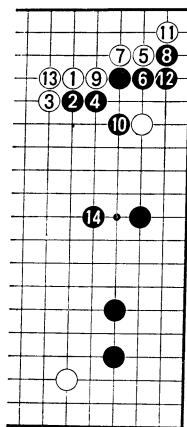
Dia. 1

b) Double Kakari

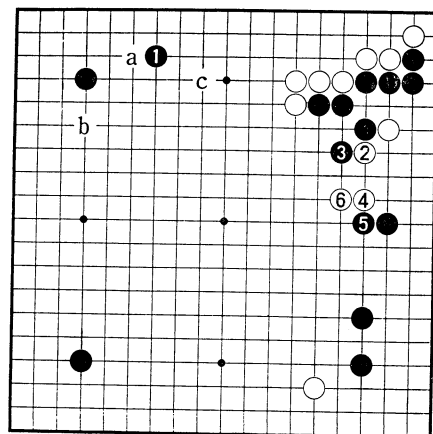
In a four stone handicap game, it is important for Black to learn to play in such a way as to consider the whole board. Because of this he will sometimes be unable to respond to a kakari against one of his handicap stones and instead he may need to play a hasami-type move. In such a case, White will often play a second kakari against the Black hoshi stone. In the following part, we will study the techniques Black has at his disposal for handling this kind of attack.

Dia. 1 (Double kakari)

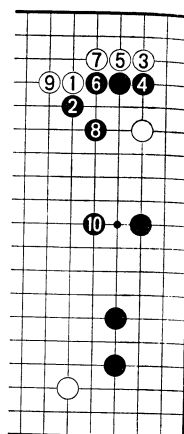
After the ikken tobi of Black 2, White will sometimes play another kakari at 3 in the upper right corner. In such a case, Black is advised to play the hasami (pincer) of 4. This move gives Black an ideal position on the lower right side and defends his weak point of 'a'. Besides, it also attacks the White stone at 3. On the other hand, this move leaves Black $\triangle$ a bit vulnerable and White can attack this stone again with another kakari like 5. Black need have no fear of this double kakari as we shall see when we study the various ways Black can respond while making efficient use of his hasami at 4.



Dia. 2



Dia. 3



Dia. 4

Dia. 2 (Joseki)

The tsuke (attach) of Black 2 is the usual response to the kakari of White 1. This move conforms to the principle of attaching to the stronger of two attacking stones thereby making it even stronger. Against the hane of White 3, Black plays the hiki (draw-back) of 4 and next White plays san-san uchikomi with 5. Of course the osae of Black 6 is in the correct direction and is consistent with his previous moves 2 and 4. Black 8 is the correct continuation and after 12, White must defend his defects with the tsugi of 13. Now Black can take this opportunity to play the ikken tobi of 14 and construct a deep valley of territory on the right side.

Dia. 3 (Complications)

After Black 14 in Dia. 2, in this game, White will probably play a kakari at 'a' and after Black 'b', White will play 'c' thereby also forming a sizeable area on the upper side. To avoid this therefore, Black may consider playing the ogeima of Black 1. However, now White has the possibility of playing the sequence up to 6 on the right side making difficulties for Black. If Black has confidence in fighting, he may play in this way although he really has nothing to fear from the sequence to White 'c' as his area is much larger and more secure than White's. Besides, after White 'c', Black has sente and he can play on any other point he desires.

Dia. 4 (Variation)

Instead of playing the hane of 3 in Dia. 2, White can also play uchikomi (invasion) with 3 immediately. In this case, after White 5, Black must play 6 and when White defends with 7, Black plays the kaketsugi (hanging connection) of 8 and again, White must defend with the nobi (stretch) of 9. As before, Black plays the ikken-tobi of 10.

Dia. 5 (Caution)

Black must not use his 6 in Dia. 4 to play the hane of 6 in this diagram. If he does, after the cut of White 9, Black will be in serious trouble.

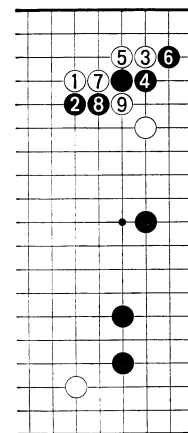
Dia. 6 (Overplay)

If after the osae of Black 3, White plays tsuki-atari (bang against) with 4, how should Black respond?

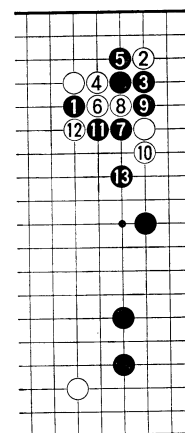
In this case, Black should take the key point of 5. After White 6, Black 7 is the tsuke-koshi tesuji and with 13, Black has secured territory on the upper right side of the board. White 4 is therefore something of an overplay by White.

Dia. 7 (Black is bad)

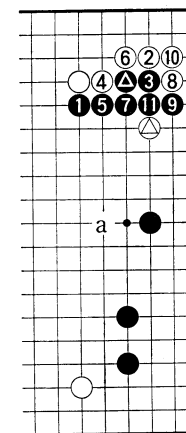
On the other hand if Black had meekly responded with this 5 to the tsuke-atari of 4, the sequence to Black 11 will result. White now ends in sente and he can play at some point around 'a' so as to erase Black's prospective area on the right side. Besides, White has been able to use his stone  effectively while Black's stones 3 and  are examples of double effort.



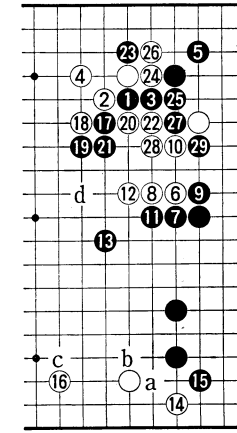
Dia. 5



Dia. 6



Dia. 7



Dia. 8

Dia. 8 (Kaketsugi)

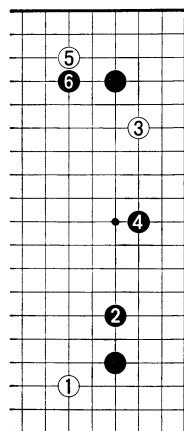
After the hiki of Black 3, if White plays kaketsugi (hanging connection) with 4, Black must now take the san-san point with 5 so as to secure the corner. The sequence to Black 13 is natural and next White can safeguard his position on the lower side with 14 and 16. If White doesn't play these moves, Black will play kosumi-tsuke (diagonal attach) with 'a' and after the tachi (stand) of White 'b', the attack of Black 'c' will be very severe on White. After White 16, the nidan bane of 17 and 19 is Black's other attack on White and it separates the White stones on the upper side into two groups. The sequence shown here is only one of the many possibilities, but after Black 29, it is very bad for White. Instead of 14 and 16, the ikken-tobi of 'd' would also be possible for White.

Dia. 9 (Double kogeima kakari)

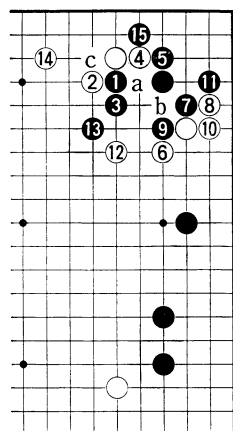
In place of the high kakari of White 5 in Dia. 1, White can also play the kogeima kakari of 5 as in this diagram. Bearing in mind the presence of Black 4, Black 6 is the correct attachment and an important group of joseki result from this move.

Dia. 10 (Joseki)

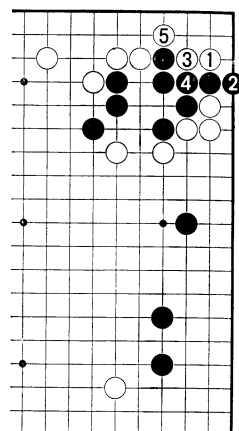
After the tsuke of Black 1, the sequence to the osae (block) of Black 5 is standard procedure. With 6, White begins to make an escape route on the right side while at the same time threatening to play the degiri of 'a' and 'b'. To defend against this, Black plays kosumi-tsuke with 7 and in the sequence up to 11, Black secures the corner territory. White continues to run away on the right side with 12 and after Black 13, White must defend against the cut at 'c' by playing 14. Finally, Black 15 is necessary for the defense of the corner and White has sente.



Dia. 9



Dia. 10



Dia. 11

Dia. 11 (Black is drifting in the center)

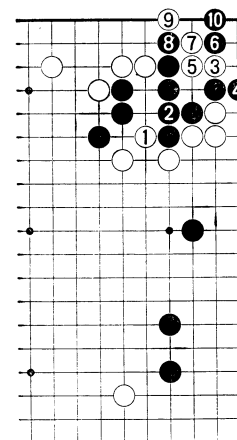
If Black doesn't play 15 in Dia. 10, White will play the hasami-tsuke tesuji of 1 and after the watari (connect underneath) of 5, the Black stones are drifting in the center.

Dia. 12 (Loss of aji)

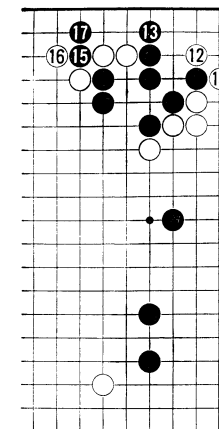
During the course of the joseki in Dia. 10, White must never play the ate of 1 for if he does so, he will lose the aji of 3 and allow Black to omit move 15 in Dia. 10. After White 5, Black 6 is tesuji and White cannot escape with 7 and 9.

Dia. 13 (Good for Black)

If instead of 12 in Dia. 10, White uses this move to play the hasami-tsuke in this diagram, Black will play sagari (descent) with 13 and after White 14, Black cuts with 15. Following the second sagari at 17, Black's position is very favorable.



Dia. 12



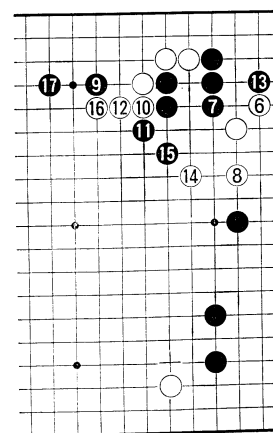
Dia. 13

Dia. 14 (Kosumi)

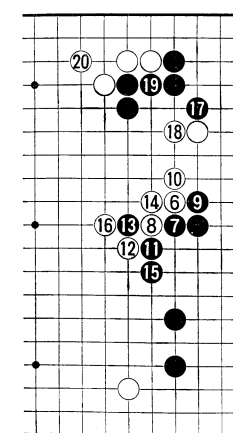
White may also try to play the kosumi (diagonal extension) of 6 as here. In response, Black should simply play 7. After White 8, Black plays the hasami of 9, forcing White to make a bad shape up to 12. With 13, Black takes the corner and against White 16, Black runs away lightly with 17.

Dia. 15 (Katatsuki)

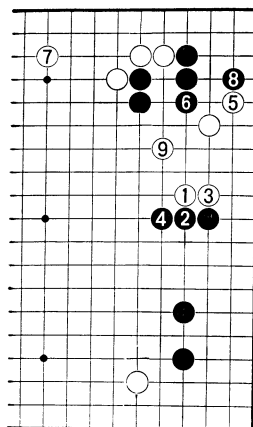
When White plays katatsuki (shoulder hit) with 6, Black will play oshi (push) with 7. Against the hane of 8, Black plays kikashi with 9 and then secures a large part of the right side. After White 16, Black takes the upper corner with 17 and 19 and when White defends with the kaketsugi (hanging connection) of 20, Black will get sente. This result is clearly very good for Black.



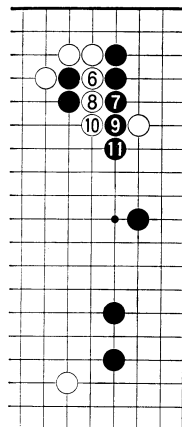
Dia. 14



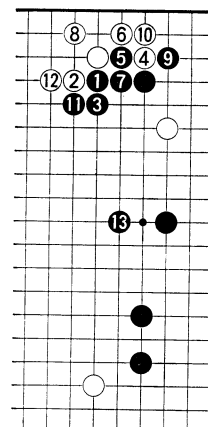
Dia. 15



Dia. 16



Dia. 17



Dia. 18

Dia. 16 (Overplay)

The hane of White 8 in Dia. 15 is thought of as an overplay and so White is advised to play 3, here, instead. After White 5, Black will again simply play 6 and now White will play the extension of 7 so as to develop his stones on the upper side. Finally, Black secures the corner with 8 and White runs away with 9. In conclusion, the katatsuki of 1 is not considered to be good for White as it allows Black to play 2 and 4 making the right side stronger and less vulnerable to attack. Because of this, the katatsuki of White 1, is considered to be an overplay.

Dia. 17 (De)

The de (push out) of White 6 is also bad. In response, Black simply runs along the 4th. line and he can be satisfied with the profit he has made up to 11. On the other hand, White has really gained very little.

Dia. 18 (Same as before)

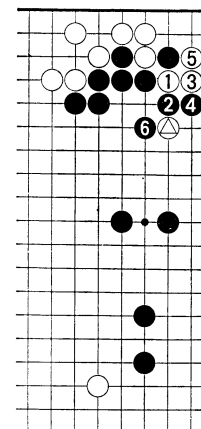
After the nobi (stretch) of Black 3, White can also play the tsuke of 4 and the sequence to White 12 is the same as was studied in the third chapter. Now Black will play the ikken-tobi of 13 so as to take a huge profit on the right side.

Dia. 19 (White can take the corner with sente)

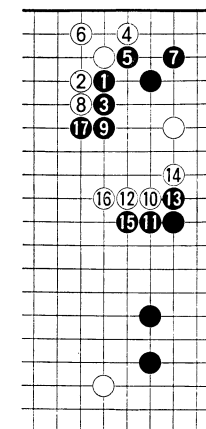
However, future yose play in this corner is not quite the same as that studied in Chapter 3 because of the presence of White $\triangle$. White will be able to play the sequence from 1 to 5 and now Black must end in gote since he must confine White $\triangle$ with 6.

Dia. 20 (Kosumi)

After Black 3, another variation starts with the kosumi of White 4. Following the exchange of Black 5 for White 6, the kosumi of Black 7 on the san-san point is the only way. After Black 9, White plays katatsuki with 10 and after the sequence



Dia. 19



Dia. 20

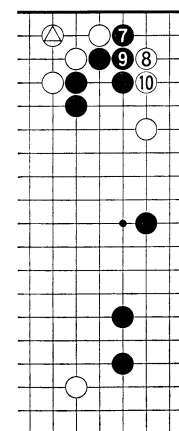
to White 16, Black makes sure of access to the center with the magari of 17. Black's result is good and he will later look for a chance to attack the White stones in the center.

Dia. 21 (Caution)

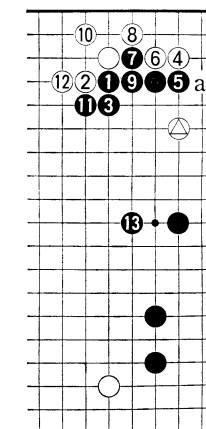
After White plays $\triangle$, Black must not play the osae of 7. If he does, White will immediately play nozoki (peep) with 8 and after 10, White is secure on both sides while Black must make eyes in the center of the board.

Dia. 22 (Uchikomi)

White can also play the san-san uchikomi (3-3 point invasion) with 4 and in this case Black is recommended to simply play osae (block) at 5. After 12, Black will play the ikken-tobi of 13. Later on the hane of 'a' is sente for White but he should not play this immediately but instead wait until he is certain that he won't try to run into the center with $\triangle$.



Dia. 21



Dia. 22

Dia. 23 (Kikashi)

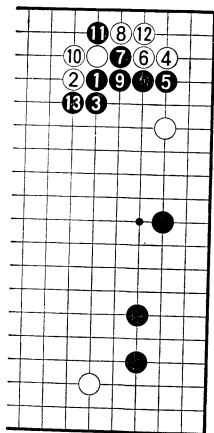
Instead of playing the kaketsugi (hanging connection) of 10 in Dia. 22, White could have simply connected with 10 as shown here. In this case, Black 11 is an important kikashi and after White 12, Black plays the magari of 13 and white gets sente, However,....

Dia. 24 (White is confined)

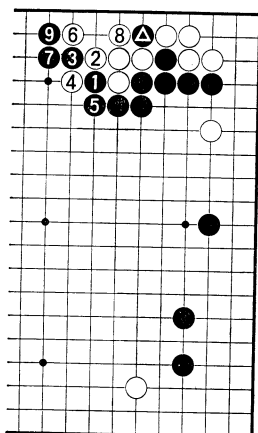
If White doesn't respond in some way to the magari (turn) of Black 13 in Dia. 23, Black can utilize this stone in conjunction with his stone at ▲ to completely confine White with the sequence beginning with the nidan bane tesuji of 1 and 3 and ending with 9.

Dia. 25 (Loss of aji)

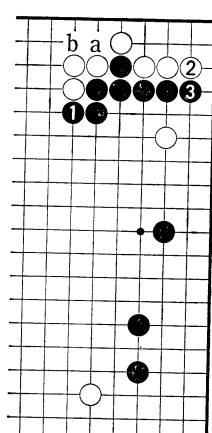
If, however, Black has neglected to play the kikashi of 11 in Dia. 23 and instead hastily plays 1 as here, White will be able to play 2, forcing Black 3. Now when Black comes to play at 'a', White will merely play at 'b', capturing the Black stone and Black no longer has any aji. Please note that White 12 in Dia. 23 is the only way.



Dia. 23



Dia. 24

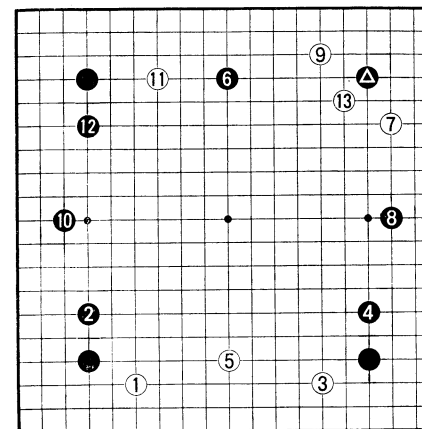


Dia. 25

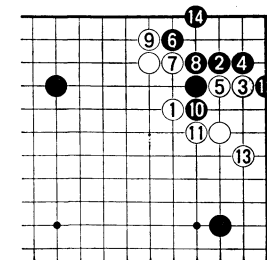
c) Double Hasami

Dia. 1 (A four-stone fuseki)

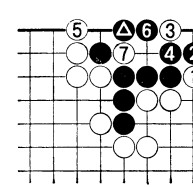
Let us consider the sequence in this diagram. After the kakari of White 9, Black does not respond to this move but chooses to develop quickly by playing at 10. After the exchange of White 11 for Black 12, White attacks Black ▲ a third time with 13. Now the question arises; can Black live in the corner? We will examine this question first before going on to apply this situation to the double-hasami fuseki.



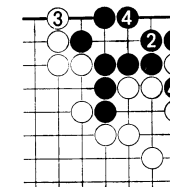
Dia. 1



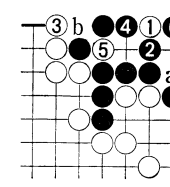
Dia. 2



Dia. 3



Dia. 4



Dia. 5

Dia. 2 (Black is alive)

The sequence up to Black 14 will allow Black to live in the corner. Black 10 and 12 are essential to Black's life and we will study the life and death of the Black stones with regard to these moves.

Dia. 3 (Black dies)

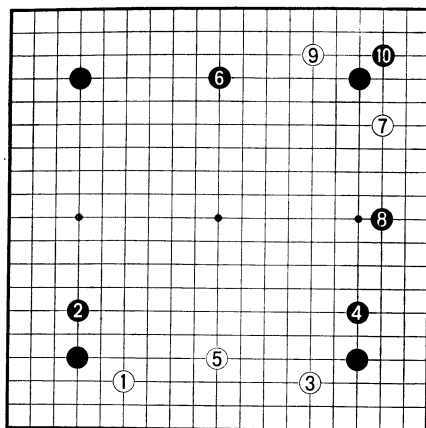
If Black neglects to play 12 in Dia. 2, then after Black plays ▲, White will attack with the hane of 1. Next, White plays the oki tesuji of 3 and Black connects with 4. After the horikomi of 7, Black is completely lost.

Dia. 4 (White fails to kill Black)

Notice how when Black already has a stone at ▲ (12 in Dia. 2) if White plays at 1, Black answers at 2 and White's efforts come to nothing.

Dia. 5 (White fails again)

Against the oki of 1, Black again plays at 2 (the same vital point as in Dia. 4). After Black captures with 6, he can play at either 'a' or 'b' to make two eyes.



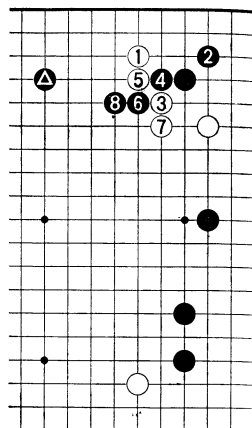
Dia. 6

Dia. 6 (Another fuseki)

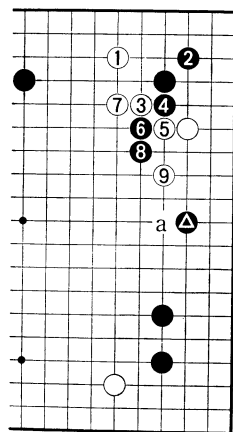
Going back to the game in Dia. 1, let us consider that Black had played 10 at san-san instead of as in Dia. 1. This manner of playing 10 is very strong and now we will study this variation.

Dia. 7 (White is cut into two groups)

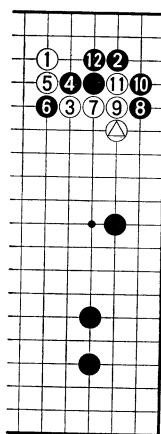
If White tries to confine Black with 3, Black will play 4 and since he doesn't have to worry about living in the corner, having played 2 already (this is the same situation just studied in Dias. 2-6), he will cut with 6 after White 5. When White plays hiki (draw back) with 7, Black will play 8 and now Black ▲ is on an ideal point from which to attack White 1 and 5. Furthermore, White's other three stones are very weak and these will be subject to attack later on. However, the kosumi of Black 2 should only be played when Black has a stone like ▲ already present in which case it constitutes a double hasami.



Dia. 7



Dia. 8



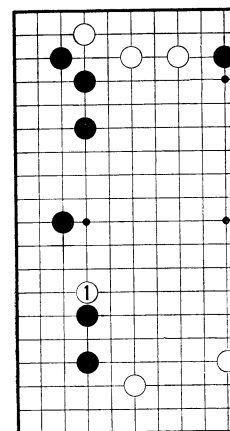
Dia. 9

Dia. 8 (Ideal point)

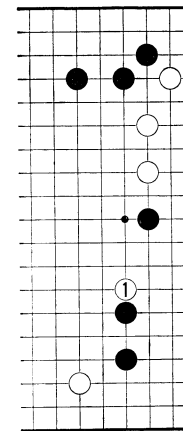
Because of the fact that Black ▲ on this side is too low, Black should not play 4 in the direction shown in this diagram. After Black 8, White 9 is on an ideal point and Black ▲ would work more effectively at 'a'.

Dia. 9 (Worse for White)

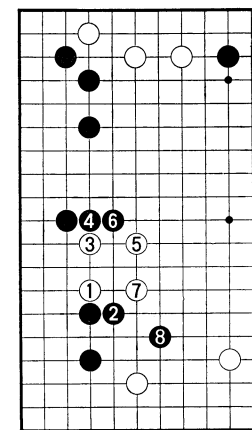
If after Black cuts with 6, White plays 7 as in this diagram, instead of as in Dia. 7, Black will play 8 and up to 12, Black will have no trouble making life in the corner while on the other hand White is split by the cutting stone at 6 into two heavy groups. Furthermore, White ▲ has become a very badly placed stone. Remember the proverb: "Don't make empty triangles".



Dia. 1



Dia. 2



Dia. 3

d) Tsuke

Dias. 1 and 2 (Tsuke)

In both these diagrams, White has played tsuke (attach) against the side of the ikken-tobi stone with 1 but as there is a marked difference in the placement of the surrounding stones, Black must choose his response accordingly. This choice will become clear as we proceed.

Dia. 3 (Nobi)

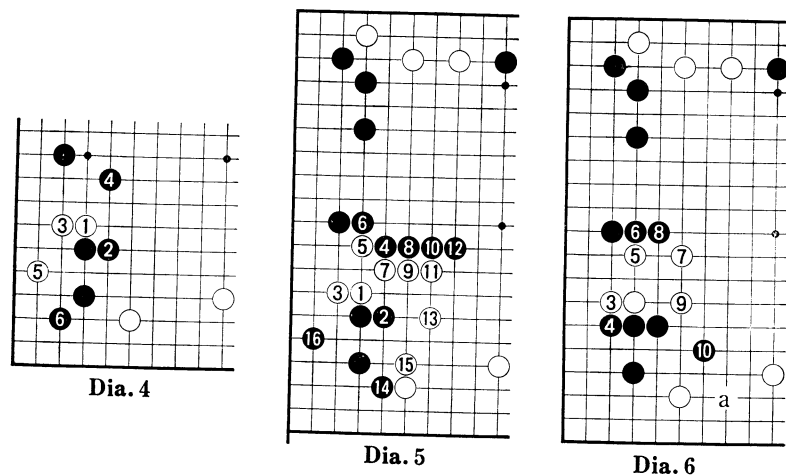
When Black has a strong side facing the tsuke stone of White 1 as in Dia. 1, Black should respond with the nobi (stretch) of 2. Next White will play the kata-tsuki (shoulder hit) of 3 and after Black 4 and 6, White must run away lightly with 5 and 7. Finally, Black runs out into the center with the keima of 8. This move not only keeps the two White groups separated but also attacks the loose White extension on the lower side. Furthermore, Black has been able to solidify his area on the upper left with 4 and 6.

Dia. 4 (Sagari)

If against the nobi of Black 2, White responds with the sagari (descent) of 3, Black will play the keima of 4 threatening to confine White to the corner. Should White then play suberi (slide) with 5, Black will secure the corner with 6 and White must be satisfied with a small life on the side.

Dia. 5 (White breaks out into the center)

Black doesn't necessarily confine White to the corner with 4 in the previous diagram, as White can break out with the sequence to 11. However, Black's thickness in the center after 12 will have become too much for White to bear. Even when White confines Black to the corner with 13, Black will have no trouble making life with 14 and 16. Further, Black's stone 12 is in an excellent position to nullify White's thickness.



Dia. 6 (Passive)

If Black doesn't like the variations in Dias. 4 and 5, he could play 4 in response to White 3 and then up to 10 both players follow the same sequence as in Dia. 3. Black 4 is considered to be a bit passive for Black to play for if White were to play at the point of 3 following the parallel sequence in Dia. 3, Black would not submissively play at 4 but would instead attack White at 'a'.

Dia. 7 (The situation in Dia. 2)

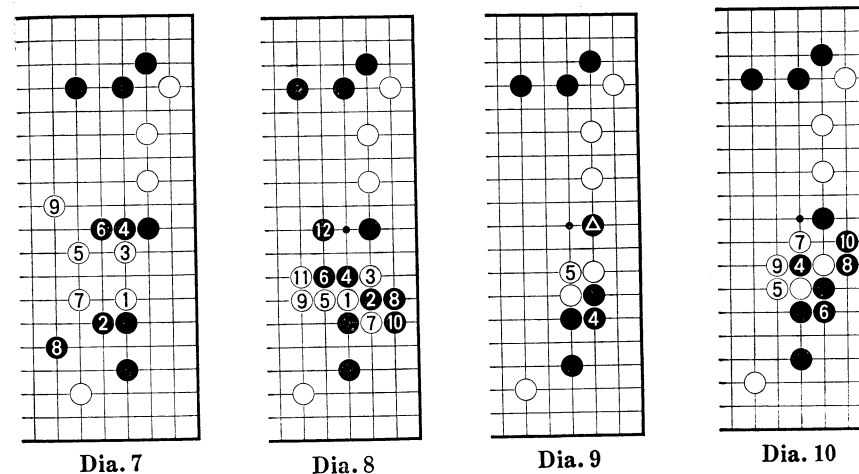
In Dia. 2 the situation is somewhat different in that White has a strong position on the side to back up his tsuke stone at 1 and if Black now blindly follows the joseki established in Dia. 3, after 8, White will play 9 and the three Black stones on the side are in serious trouble. We will now show the proper way for Black to play in this situation.

Dia. 8 (Joseki)

Given this situation, against the tsuke of White 1, the hane of Black 2 is the correct answer. After White plays the osae of 3, Black cuts with 4 and the sequence up to Black 12 is joseki. Let us study these moves in more detail.

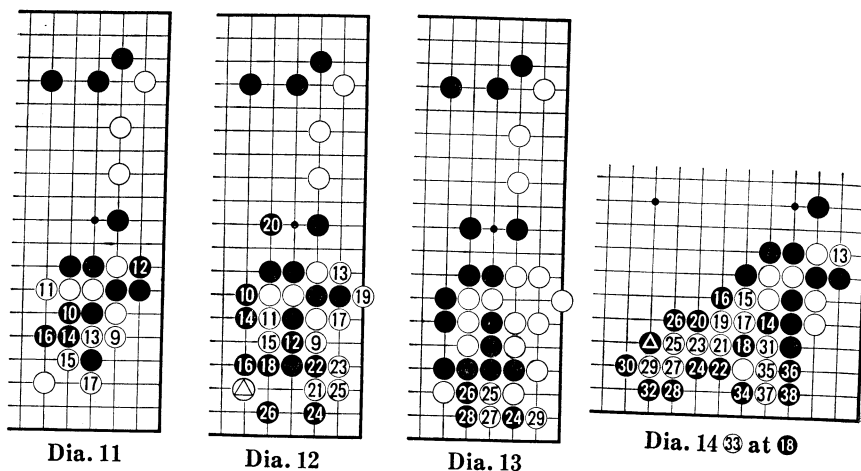
Dia. 9 (White succeeds)

With 4, Black must not connect as shown here, for if he does, White will also connect with 5 and will have succeeded in isolating Black $\triangle$.



Dia. 10 (White's thickness is good)

After the nobi of White 5, it is also bad for Black to connect with 6. (Though in cases where the shicho is good for Black this move is possible) Next, White plays ate (check) with 7 and Black connects underneath with 8 and 10. However, the White thickness in the center is much better than Black's area on the side which has become somewhat depressed.



Dia. 11 (Caution)

When White plays the hiki (draw back) of 9, Black must be very careful as White is looking for ways of making the situation complicated. If Black without thinking plays the ate of 10 then after the nobi of White 11, Black has no choice but to capture one stone with 12. Next, White takes the corner with the sequence up to 17. This result is very bad for Black as his stones on the right side are overconcentrated and it is White who now has profit instead of Black.

Dia. 12 (Shibori)

Against White 9, the proper way for Black to play is with the ate of 10 from this side. After Black connects with 12, White must play the osae of 13. Next, Black plays ate with 14 and then plays geta at 16 intending to play shibori (squeeze tactics) with 18. After Black makes shape with 20, White must make sure of life in the corner with 21. Black plays 24 and 26 so as to prevent White from connecting with his stone $\triangle$, with the result that at the end of this sequence Black has obtained a magnificent thickness of which he can be justifiably proud.

Dia. 13 (White ends with gote)

After Black 24, White can, of course, take the corner but he ends in gote when he finally has to play 29.

Dia. 14 (Shicho)

After White 13 in the previous diagram, if Black has a stone at $\triangle$, there is another way for him to play and that is with the ate of 14. If White tries to run away, he will eventually be captured by the sequence to Black 38.

Dia. 15 (Black lives in the corner)

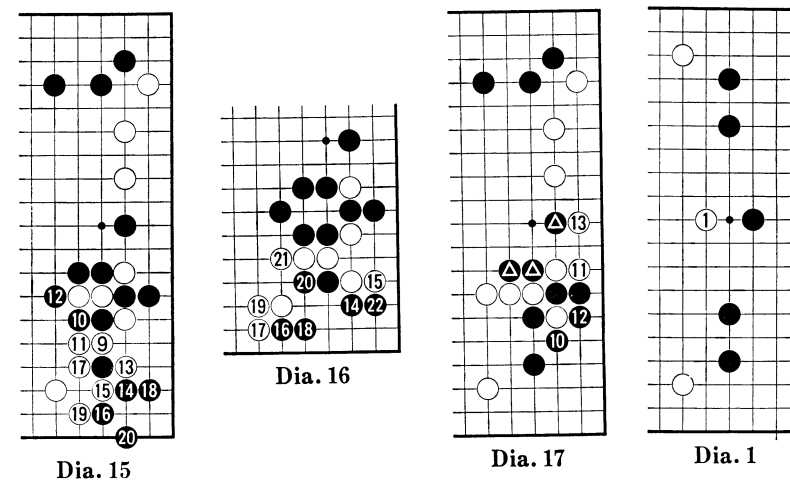
White must not play ate with 9 and 11, because after Black 12, Black's thickness in the center is massive. Furthermore, after White 13, Black can live in the corner with the sequence up to kaketsugi (hanging connection) of Black 20.

Dia. 16 (Variation)

If White plays the sagari (descent) of 15, Black will now play the tsuke of 16 and White must play osae (block) with 17. After the sequence to Black 22, Black will have no problem in making life.

Dia. 17 (Black's mistake)

After White 9 in Dia. 8, Black must not on any account play 10 as in this diagram because then White 11 becomes sente and after White connects underneath with 13, the three Black stones marked $\triangle$ are cut adrift in the center without a base.



e) Keshi

Dia. 1 (Boshi)

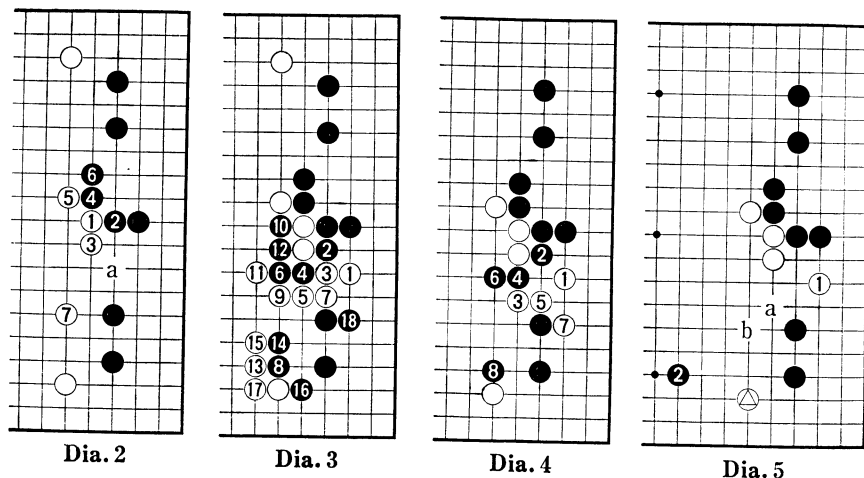
The Black configuration in this diagram often appears in four and five-stone handicap games. If Black is able to play at the point of 1, it will be very difficult for White to invade Black's area on the right side. Hence it is important for White to play in this area first and the boshi of 1 is one of the ways at his disposal. Since Black is very strong in this area, White should not expect too much and he usually must be satisfied with some kind of sabaki shape. The boshi of White 1 must therefore be regarded only as a keshi (erasure) play which serves to diminish Black's potential area. Let us study this move.

Dia. 2 (Tsuki-atari)

Perhaps the safest way for Black to play is with the tsuki-atari (hit head-on) of 2. After the hiki of White 3, the hane-nobi of Black 4 and 6 are good strong moves consolidating the upper right side. Next, White should play to make thickness and such a way may be good for White in some situations. At this point, Black should play so as to deal with this White thickness and then come back at some later time to play at 'a'.

Dia. 3 (Profit versus thickness)

If instead of 7 in Dia. 2, White plays uchikomi (invasion) with 1 as here, Black can respond with 2 and then cut with 4. The sequence up to the tsugi (connection) of White 7 follows quite naturally and then Black plays tsuke with 8. White next plays kikashi with 9 and 11 and after Black 18, White has thickness and sente while Black has made very large profit.



Dia. 4 (Karui)

Against Black 2, if White doesn't like the idea of the profit Black made in the previous diagram, he can play karui (lightly) with 3. Now after Black 8, the situation isn't as fixed (or defined) as in the last diagram and there are many ways White can continue from this point. However, once again Black's result is good.

Dia. 5 (Leave aji behind)

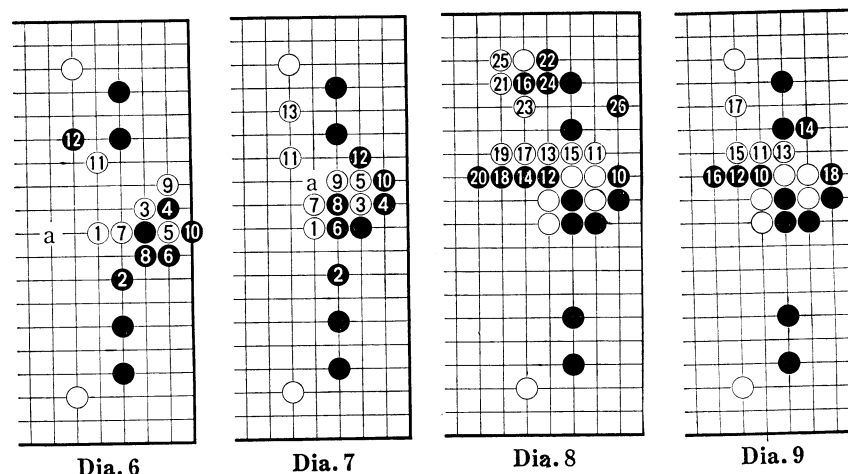
White 1 is in fact an overplay and in response Black should simply play the niken takabasami of 2, attacking White $\triangle$ and leaving the sequences given in the last two diagrams as aji. If White defends against this by a play at 'a', Black will answer at 'b' and the White stone at $\triangle$ is in even greater trouble.

Dia. 6 (Keima)

The standard response to a boshi at White 1 is the keima of Black 2. After the exchange of 3 and 4, White 5 is tesuji and the sequence up to 9 is the formula for using this tesuji. After Black takes one stone with 10, White 11 is a light move which leaves White with a sabaki shape. Finally, Black must defend himself with 12 and later he will aim to attack White at 'a'.

Dia. 7 (Nobi)

Instead of the tesuji of 5 in Dia. 6, White will sometimes play the nobi (stretch) of 5 shown here. In this case Black should take the vital point of 6 and after White 9, connect underneath with 10 and 12 making profit on the right side, while with 13, White makes thickness. By the way, the cut at 'a' is worth only 6 points with gote so this should not be played until the final stages of the game.

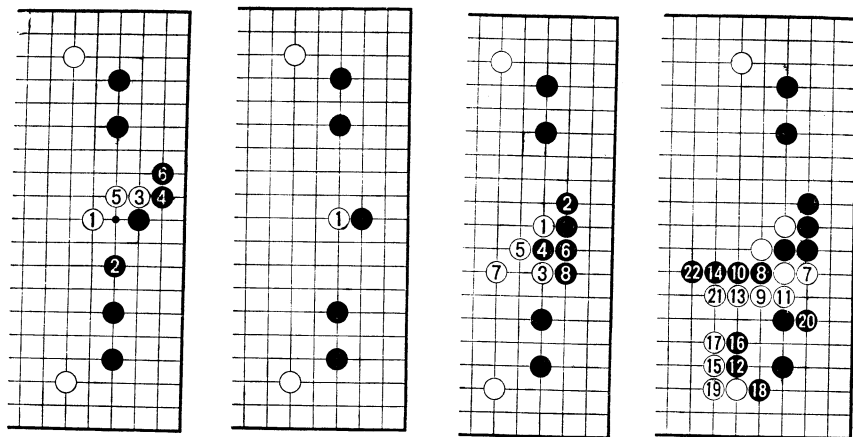


Dia. 8 (White resists)

If against Black 10, White resists with 11, then Black will cut with 12 and after White connects with 15, Black will play tsuke (attach) with 16. The sequence to Black 26 naturally follows and Black is completely safe in the corner while White's thickness is nullified by Black's stone at 20. On the other hand, Black's thickness is overwhelming.

Dia. 9 (Black cuts)

The cut of Black 10 is also good and the result of this sequence to Black 18 is about the same as in Dia. 8. It should be obvious now to the reader that the tesuji of White 5 in Dia. 6 is necessary for White if he wants a satisfactory result.



Dia. 10

Dia. 11

Dia. 12

Dia. 13

Dia. 10 (Hiki)

Against Black 4, if White plays hiki (draw back) with 5, Black will play the nobi of 6 and again Black is good.

Dia. 11 (Tsuke)

Another way for White to play is with the tsuke of 1. This move has essentially the same meaning as the boshi of White 1 in Dia. 1 in that it too aims at erasure of Black's prospective territory. The only difference is that this is a much more direct form of attack and now we will study Black's responses to this play.

Dia. 12 (A safe way)

The hiki of Black 2 is an absolutely safe way of replying to White's tsuke of 1. The sequence continues up to Black 8 and Black has the side while White has established a position in the middle of the board.

Dia. 13 (Bad for White)

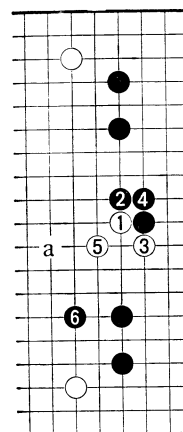
If instead of the kaketsugi (hanging connection) of 7 in the previous diagram, White plays osae (block) with 7 as here, Black will cut with 8 and the sequence up to Black 22 will result. This is bad for White as not only does Black live in the corner and have tremendous thickness on the outside but Black 22 is placed so as to nullify White's thickness. This diagram is similar to Dias. 8 and 9.

Dia. 14 (The usual sequence)

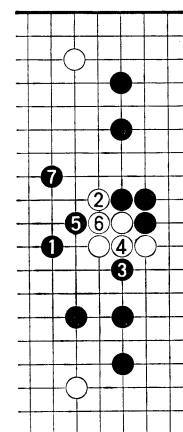
Against White 1, the hane of Black 2 is the most usual response. After Black connects with 4, the kaketsugi of White 5 gives White a flexible shape. After theikken-tobi of 6, Black will aim at the boshi of 'a'.

Dia. 15 (White is in trouble)

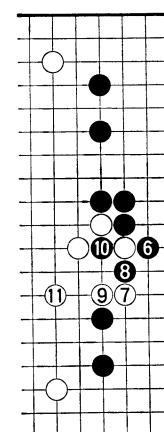
If Black has a chance to play at 1, it will become very difficult for White. If he tries to run away with 2, Black will play nozoki with 3 and 5 and after the keima of Black 7, White is in serious trouble.



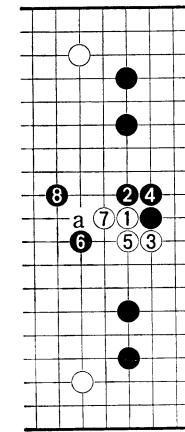
Dia. 14



Dia. 15



Dia. 16



Dia. 17

Dia. 16 (Sabaki)

If Black plays hane with 6, White will jump lightly to 7 and the sequence to White 11 gives White good sabaki. This is not really bad for Black but he may have trouble with his stones in the lower right corner, so, if he wants to avoid complications this way is not recommended.

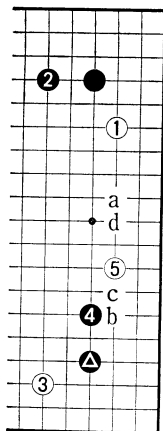
Dia. 17 (Heavy)

For White to connect with the katatsugi (hard connection) of 5 is to leave himself with a heavy and clumsy shape. Black will immediately attack with 6 and 8 and White is in trouble. If White plays 7 at 'a', Black will play warikomi at 7.

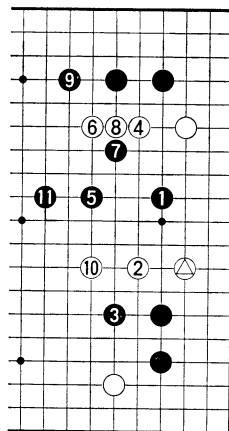
f) Uchikomi

Dia. 1 (Uchikomi)

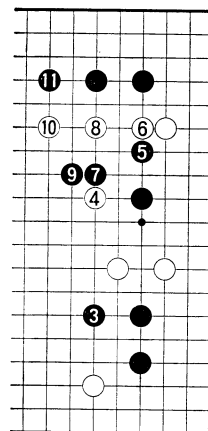
Against the kakari of White 1, the ikken-tobi of Black 2 is of natural. But when White plays his second kakari at 3 in the lower right corner, Black must consider his response bearing in mind the presence of White 1. Of course Black's ikken-tobi at 4 is a good play but now White will attack with the kakari of 5 and this stone together with White 1 makes the situation somewhat different from the situation we studied in Part a) of this section. Now for Black to play at 'a' is no longer a hasami but instead an uchikomi (invasion) and so we must study this from a different point of view. Other ways of answering White 3 are for Black to play kogeima at 'b' or ogeima at 'c' and these are solid ways of playing as they strongly defend the corner area. The hasami by Black at 'd' is very aggressive but now Black's hoshi stone  becomes liable to another attack by White at the points of 4 or 'b'.



Dia. 1



Dia. 2



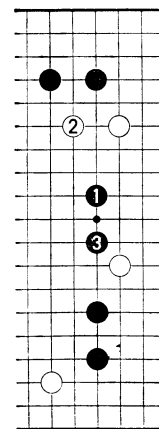
Dia. 3

Dia. 2 (Two weak groups for one)

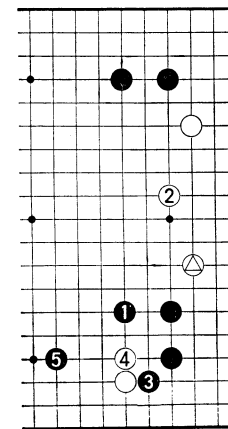
The high uchikomi of Black 1 in reply to White  is considered the best response. After the natural exchange of 2 and 3, White will again play ikken-tobi with 4 and Black will run away with the niken-tobi (two-point jump) of 5. After White 6, the nozoki (peek) of Black 7 is a kikashi which helps him defend his loose niken-tobi formation. Finally, Black with his ikken-tobi of 11 has managed to escape into the center with his one weak group while all three of White's positions are subject to attack.

Dia. 3 (Boshi)

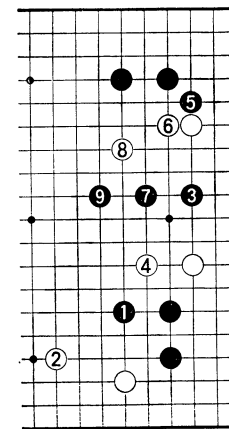
If White plays boshi with 4, Black will play katatsuki (shoulder hit) with 5 and after the sequence to Black 11, the result is similar to the previous diagram.



Dia. 4



Dia. 5



Dia. 6

Dia. 4 (Katatsuki)

If White runs away on the other side with 2, Black can play katatsuki with 3 severely attacking White's lone stone. Many variations are possible but they can only turn out well for Black.

Dia. 5 (Ikken-tobi)

Black can also play the ikken-tobi of 1 in response to White . If White defends the right side with 2, Black can severely attack White's lower position with the pincer-attack of 3 and 5.

Dia. 6 (Uchikomi)

If, on the other hand, White defends the lower side with the niken takabiraki (two-point high extension) of 2, Black will play the deep uchikomi of 3 and after 9, it will be difficult for White.

CHAPTER 6: Yose

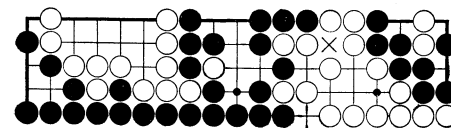
There are three phases to the game of go: the fuseki, or opening; the chuban, or middle game; and the yose, or endgame. Since it comes last, the yose is the decisive part of most games. One rarely sees a game resigned in the chuban, and never in the fuseki. Even when one player emerges from the middle game with a fairly clear lead, he must still make it stand up through the give and take of the yose.

The yose begins somewhere between the one hundredth and two hundredth moves, when all large areas have been occupied, all large groups stabilized, and it has become fairly clear who can make how much territory in various parts of the board. It is in the yose that the players cash in on their efforts of the opening and middle game; it is in the yose that profit and loss become tangible. There is nothing easy about this stage of the game. An unskillful player who becomes confused in the tangled business of yose is apt to find that he has been left holding the small change, while his opponent has walked off with all the large items and won the game.

To avoid being swindled in the yose, you should be aware of a few basic principles, you should know some of the yose tesuji, and you should be willing to do some counting. To start with, here is some instruction on the last of these matters.

a) Counting the Size of a Territory

Counting may seem like a nuisance in a game intended for pleasure and relaxation, but it is a necessary guide to intelligent play. Too often one sees a player who is hopelessly far behind in a game, but happily unaware of this state of affairs, playing on and on to the bitter end, wasting his own time and trying the patience of his opponent. Just as often, one sees a player who unknowingly holds a safe lead throw it away by taking badly calculated risks in search of a few extra points. All this would be spared if the players at fault would only learn to make rough counts of their territories, and their opponents' territories, during the course of the yose, then apply the obvious principle that if you are ahead, play safe; if you are behind, try whatever you think necessary to give yourself a chance to win; and if you can see no chance at all, resign.

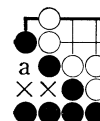


Dia. 1

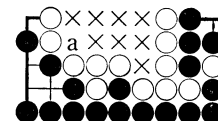
Dia. 1

But no doubt you already know how to count. Test yourself by glancing at this diagram and filling in the accompanying table. The × indicates a captured black stone.

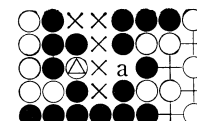
Black		White	
Right hand corner	_____	Upper left	_____
Left side	_____	Upper right	_____
Center	_____		



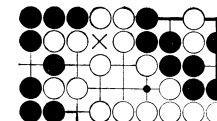
Dia. 2



Dia. 3



Dia. 4



Dia. 5

Black: right hand corner—zero points

No points are counted in a seki.

Dia. 2 (Black: left side—two points)

Eventually Black will have to connect at 'a', so only the two points marked × are territory.

Dia. 3 (White: upper left—eight points)

Similarly, White will eventually have to connect at 'a'.

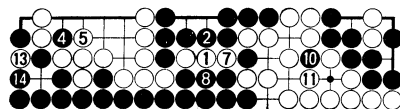
Dia. 4 (Black: center—seven points)

Besides the five points marked ×, Black should count two points for the dead stone ⊙. When the game is over, one of these two points will actually be his territory, and the other will appear as a deduction from one of White's territories, but during the course of the game it is easier and more natural to count both points together inside the territory containing ⊙.

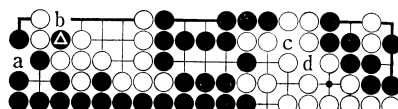
No point for Black at 'a', where he will eventually have to connect.

Dia. 5 (White: upper right—six points)

Just as Black counted two points at ⊙ in the last diagram, White should count two points at × where, as you were told, he has captured a black stone. Even though that stone is now sitting in the lid of his bowl, he should continue to identify it with the territory from which it was taken.



Dia. 6
③, ⑥, ⑨, and ⑫, ko



Dia. 7

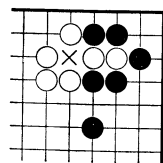
The reason for doing so is to stabilize the calculations of the sizes of the territories. Suppose that in the course of a ko fight elsewhere on the board the moves in Dia. 6 take place, leaving the position shown in Dia. 7. If you fail to take account of the captured stones now removed from the board, the territories have all changed—Black is down to one point on the left side and four in the center, for example. But if you count correctly, the reckoning is just as before:

Black: left side—two points, (one for the prisoner at 'a')
center—seven points, (three prisoners plus four more points of territory)

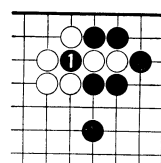
White: upper left—eight points (now two points at 'b', none at 'b')
upper right—six points, (counting prisoners at 'c' and 'd')

In ko fights, and some other situations, exchanges of prisoners take place. There you should count, not the total number of stones lost by each side, but only the net difference. For example, Dia. 8 shows a familiar position in which White has captured one stone at ×. The exchange in Dias. 9 and 10 is to be expected, Black capturing two White stones and White recapturing one black one. In the final position, shown in Dia. 11, you should not count two prisoners for Black and two for White, but only the difference, which is conveniently zero.

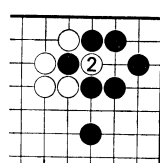
Try to form the habit of estimating the score as early during your games as possible, counting the territories individually and keeping track of prisoners as shown above, so that your calculations will be upset as little as possible by future developments. This means that you will be faced with the problem of counting territories which, unlike the ones so far, are not completely defined. How to handle that problem is, in a way, the subject of the next section.



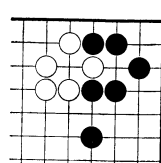
Dia. 8



Dia. 9



Dia. 10



Dia. 11

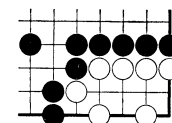
b) Sente Yose

Dia. 1

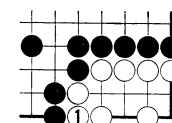
White has a live group in the corner. How much territory does it contain?

Dia. 2 (White plays in gote)

If it is his turn and he has nothing better to do, White can play 1, making his corner territory six points. He is, however, giving up his turn, and so White 1 is going to be a good play only very close to the end of the game.



Dia. 1



Dia. 2

Dia. 3 (Black plays in sente)

If it is Black's turn, he can trim White down to five points by playing 1 here. He does not give up his turn, because White has to answer at 2.

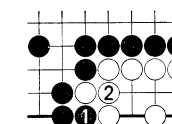
Dia. 4 (tenuki)

If White fails to play 2, he risks his whole corner group.

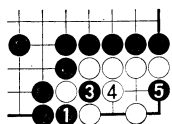
Comparing Dias. 2 and 3, we see that there is one point at stake in this corner. However, long before White is willing to give up his turn to get that one point, Black should be able to find a time when he has sente, and Dia. 4 poses an unacceptable threat to White, and then he can play Dia. 3, getting the one point, keeping sente, and then going on to something else. White had better resign himself to accepting Dia. 3, recognizing that if he gets a chance to play Dia. 2, it will have to be due to absent-mindedness on Black's part.

In short, White should count his territory in Dia. 1 as being five points.

This kind of situation, which is very common, is called a one-sided sente yose situation. Alternatively, we say that the play in Dia. 3 is Black's sente yose.



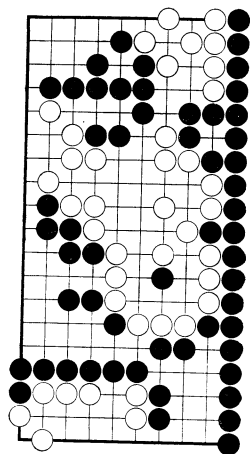
Dia. 3



Dia. 4
② tenuki

Dia. 5

This diagram abounds in sente yose plays. See if you can find all of them and, by visualizing them, fill in the accompanying table.



Dia. 5

Black	
Upper left corner	_____
Left side	_____
Lower side	_____
Center	_____
White	
Upper side	_____
Left side & center	_____
Lower side	_____

Dia. 6

This is the correct answer. We have not tried to suggest the order they should be played in, but started each separately with the number 1. Note that White will have to connect at 'a'. On the left edge, Black and White are the standard assumption to make for counting purposes.

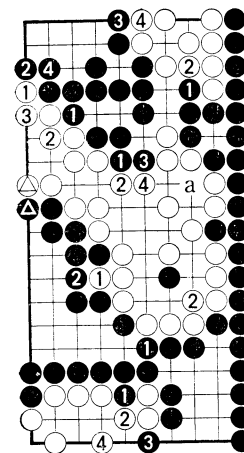
If this were part of an actual game, quite possibly the board would look exactly like this in the end, although White might be able to get one of Black's sente yose plays, or vice versa.

Dia. 7

In the lower left corner Black could reduce White's corner by one more point if started with 1 here, but he would end in gote instead of sente. One point is not likely to be worth the loss of a move.

Dia. 8

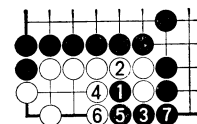
On the left side, if the marked stones have been played before Black plays 1, White should answer at 2. This may be worth one point to him, since it prevents Black 'a'.



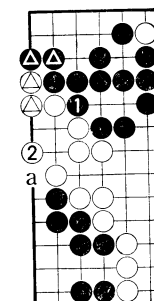
Dia. 6

Black	
Upper left corner	12
Left side	16
Lower side	10
Center	 1

White	
Upper side	 2
Left side & center	20
Lower side	 5



Dia. 7



Dia. 8

There are two attitudes to be taken with regard to the timing of sente yose plays. On the one hand, you should make them as early in the game as possible—as soon as they actually become sente—lest the opportunity somehow get lost later. On the other hand, you should postpone them until the last possible moment—until just before your opponent is ready to take them from you—because you may want to use them as ko threats, and anyway, it is a bad idea to reduce your options unnecessarily. The second viewpoint is the correct one, although the first one has a certain amount of truth in it.

To see why sente yose plays should not generally be made as soon as possible, consider the next three diagrams.

Dia. 9

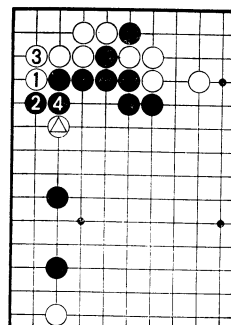
In this joseki position, White has a large sente yose play at 1. He could take it even as early as the fuseki, but he should hold off until he is sure that he is not going to want to do something different with his stone $\triangle$.

Dia. 10

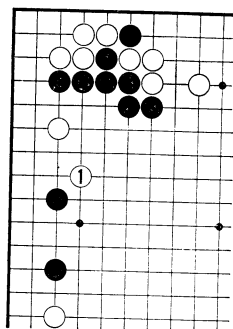
For example, he might want to play 1 here and start a running fight. This move would not be worth much after the exchange of Dia. 9.

Dia. 11

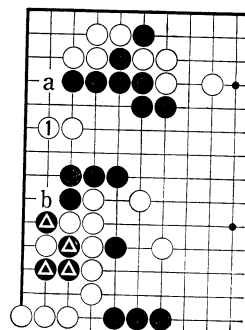
Or he might have a chance to spring this sagari on his opponent. In this shape it threatens both a connection at 'a' and a play at 'b', which kills the black stones marked $\triangle$.



Dia. 9



Dia. 10



Dia. 11

c) Counting the Size of a Yose Play

Another kind of counting is used to determine the size of individual plays, to decide where the largest one is. You have to consider two things: the amount of profit to be gained, and the number of moves it takes to gain it. The following examples should show the way.

i) Double gote

Dia. 1

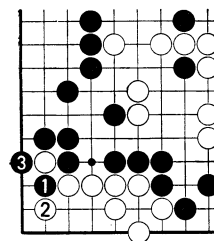
Black 1 is a large gote play. How much is it worth?

Dia. 2

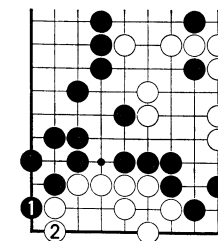
When counting, you should assume that 1 here is Black's sente later.

Dia. 3

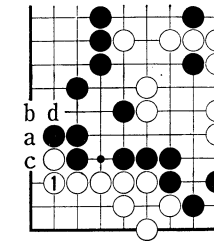
Compare the position in Dia. 2 with this one, in which White has connected at 1 and can look forward to playing White 'a', Black 'b', White 'c', and Black 'd' later on. You will find that White's corner is six points larger, and Black's territory five points smaller, than before. That makes this an eleven point yose situation, but either player must accept gote to get those eleven points.



Dia. 1



Dia. 2



Dia. 3

ii) Gyaku yose

Dia. 4

Black 1 is what is called a gyaku yose play, (backwards yose). It is gote, but it keeps the opponent from making a sente yose play. After Black 1, the exchange of Black 'a' for White 'b' is reasonable to assume as a kind of sente yose near the end of the game.

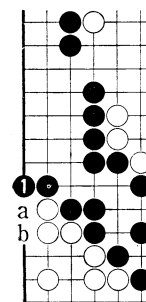
Dia. 5

If White got to play 1 here, it would go like this. Compared with the last diagram, he has gained five points in sente.

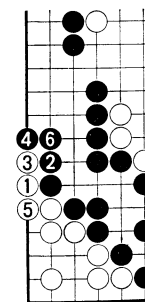
Dia. 6

If Black tries to stop White 1 at 2, a ko fight occurs, with Black risking a big loss and White risking very little. It is hardly likely to be a good idea for Black to get into this unfavorable fight over only two points.

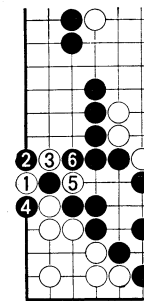
The opportunity to play gyaku yose arises more often than you might think, either through force of circumstance or because your opponent carelessly overlooks his own sente yose opportunities. How do gyaku yose plays compare in importance with double gote yose plays?



Dia. 4



Dia. 5



Dia. 6

Between Dias. 4 and 5, or in any other gyaku yose situation, there is a difference of one play. In Dia. 5 Black and White have played the same number of stones, while in Dia. 4 Black has played one more than White. In a double gote situation, however, there is always a difference of two plays. In Dia. 3, for instance, White has played one more stone than Black, while in Dia. 1 he has played one less. For this reason, x points in gyaku yose can be roughly considered to be worth $2x$ points in double gote yose.

iii) Sente yose

We have already talked a great deal about sente yose. Since any profit gained in sente is profit gained free, accurate counting is only necessary when there is some doubt as to whether the play is really going to be answered. For example . . .

Dia. 7

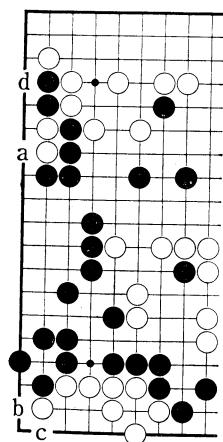
Black is thinking of playing 'a' and capturing a couple of stones, but if he does so, White will play 'b'. Black would like to play 'b' himself, have White answer at 'c', and then play 'a', but he has to consider the possibility that White will play 'd' instead of answering at 'c'. Which should he play then—'a' or 'b'?

Dia. 8

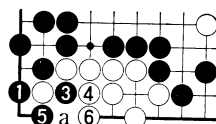
If Black plays 1 and White does not answer, Black can follow with 3 and 5 in sente. (The words 'in sente' are an important part of the calculation). Later, 'a' is White's sente.

Dia. 9

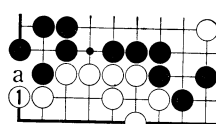
Compare the last diagram with this one, (again 'a' is White's sente), and you will see that White's territory is six points larger, and Black's four points smaller, than before. In other words, as a double gote play, Black 1 in Dia. 8 is worth ten points.



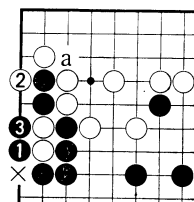
Dia. 7



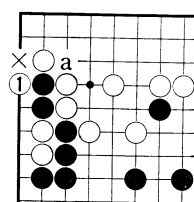
Dia. 8
② tenuki



Dia. 9



Dia. 10



Dia. 11

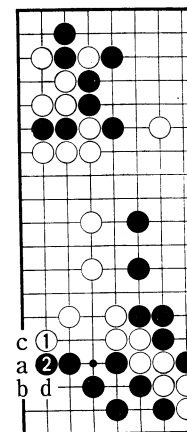
Dia. 10

Black 1 here enlarges Black's territory by five points, (two prisoners and the point $\times$), and puts pressure on the cutting point at 'a'. At the very least, White will eventually have to play one more stone inside his territory to defend 'a'.

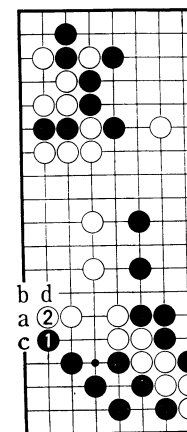
Dia. 11

White 1 enlarges White's territory by five points, (two prisoners and the point $\times$), and now 'a' has ceased to be a cutting point at all. This double gote yose is worth at least eleven points.

In Dia. 7, therefore, it would be at least one point better for Black to play 'a', letting White have gyaku yose at 'b', than for him to play 'b' and let White get the two stones in the upper left.



Dia. 12



Dia. 13

iv) Double sente

Dia. 12

White 1 can be considered a sente yose play, since it threatens a jump into Black's corner at 'd'. Black defends with 2, but White 'a', Black 'b', White 'c' and Black 'd' can be expected later.

Dia. 13

Black 1 here is also sente, and later the 'a' to 'd' exchange will also be his sente.

Comparing Dias. 12 and 13, you will see that whoever plays 1 enlarges his own territory by three points and reduces his opponent's territory by a like amount while keeping sente. Black and White have played one stone apiece in each of these two diagrams, but there is a six-point difference between them.

Double sente situations like these are of critical importance in the yose. Both players should be on the lookout for the earliest possible chance to play 1 in Dia. 12 or 13. This is not at all like one-sided sente yose, where the player who has the sente option can and should take his time about exercising it.

v) Ko

Dia. 14

Black has played 1 and 3 in what looks like a double sente situation. However, White should pause for a moment before connecting at 'a'.

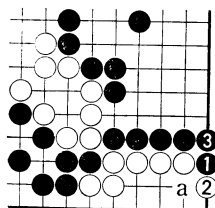
Dia. 15

If he lets Black cut there, he can still make ko with 2. Considering this, how much is a white, (or black), play at 1 really worth?

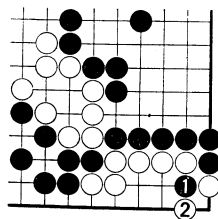
In trying to estimate the value of such ko situations, the essential thing to do is to take stock of the ko threats available to both sides. If White is well ahead in ko material, he can allow Dia. 15 and still save his corner with only a relatively small loss somewhere else.

But if Black is able to win the ko fight, he will gain _____ points. (You do the counting. You can get a very close estimate by counting two for every stone or unoccupied point involved, then subtracting three, but see if you can get the exact value.)

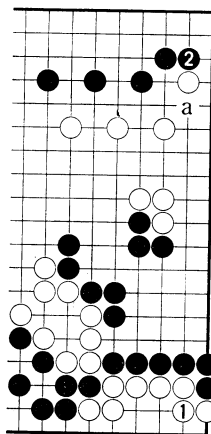
Ko threats are the most important things to consider, but beyond them, you should keep in mind that there is a three-play difference between White's winning, or preventing, the ko, and Black's winning it, making ko an even slower way to gain profit than double gote yose. In some kinds of ko fights, the difference between winning and losing is four plays, or more.



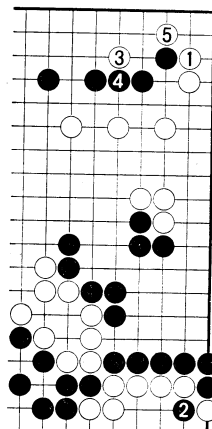
Dia. 14



Dia. 15



Dia. 16



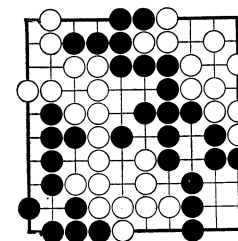
Dia. 17

Dia. 16

Here, for example, White seems to be too cautious in preventing the ko. Black can then play 2, a very large defensive move which threatens a further capture at 'a'.

Dia. 17

Better for White to play 1. If Black cuts at 2, White can follow with 3 and 5. There are several ways for Black to answer 5, but whatever he does, he will receive a great setback in the upper right corner, as compared with Dia. 16, and the twenty-nine points in the lower right corner are not his until he plays another stone there.



Dia. 18

vi) Dead-end plays and open-ended plays

Dia. 18 (Black to play)

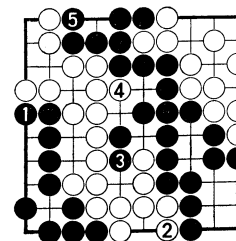
In this artificial situation on a ten-by-ten board, there are five yose plays left, each worth apparently one point. Which should Black take first, or does it matter?

Dia. 19 (Correct)

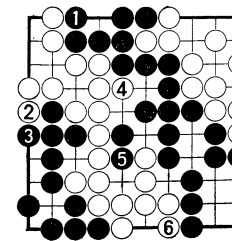
There is no mystery about this problem. Black should play 1, and then he and White will split the remaining four yose plays, two apiece. Black wins the game, 14 to 13.

Dia. 20 (Jigo)

What if Black starts elsewhere, allowing White to play 2? The best he can do is to answer at 3, but now White gains one more point than before, and the game ends in a draw.



Dia. 19

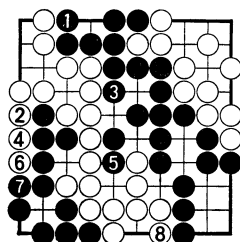


Dia. 20

Dia. 21 (Black loses)

If Black makes a policy of ignoring White's thrusts down the left side, until forced to answer at 7 to live, he will lose the game, 13 to 12.

There is a general principle lurking in this simple example, namely that open-ended plays like White 2 in Dias. 20 and 21, which not only take profit but also aim at further profit, (or plays like Black 1 in Dia. 19, which prevent the former), are more valuable than plays like 2 to 5 in Dia. 19, which are dead-end gote.



Dia. 21

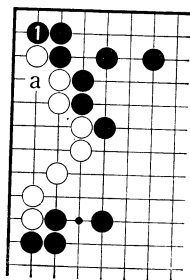
Dia. 22

A more impressive example of an open ended play is Black 1 here. Even if White answers by connecting at 'a', it gains about eight points as compared with a White play at 1, but what if, as is quite possible, White has other things to do than connect at 'a'?

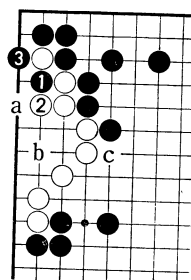
Dia. 23

Next Black can gain further profit by capturing a stone with 1 and 3. And after this, he can gain still more profit by playing 'a', (White answers at 'b'). Moreover, he can play 'b' himself and ruin White's eye shape at the side of the board. Because of this threat he can, for example, play 'c' in sente, perhaps getting a large territory in the center.

It is impossible to assign an exact numerical value to Black 1 in Dia. 22. All that can be said is that it is so large as to be almost a middle-game play rather than a yose play.



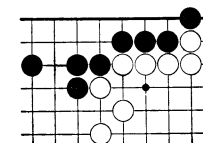
Dia. 22



Dia. 23

d) Yose Tesuji

This section will deal with tesuji as they occur in yose. The following study has been designed along the lines of Chapter 1 and with respect to the types of tesuji it roughly follows the presentation made there. In the concluding section of this chapter we will give some problems involving these tesuji as they would actually occur in games. When solving these problems the reader will be able to gain some practice in correlating the use of these tesuji throughout the whole board.

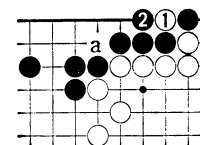


Example 1

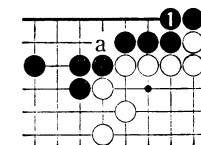
1) Horikomi tesuji

Example 1

How can White gain one point with sente?



Dia. 1a



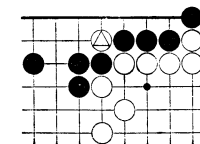
Dia. 1b

Dia. 1a

The horikomi of White 1 is tesuji and Black must take this stone with 2. Eventually, Black will have to connect at 'a' losing one point. Compare this with the situation in the next diagram where White doesn't play at 1.

Dia. 1b

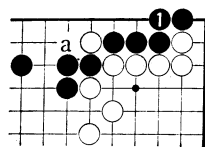
If Black is allowed to connect at 1, it will not be necessary for him to connect at 'a' and besides Black can later play the hane at 'b' for some additional profit.



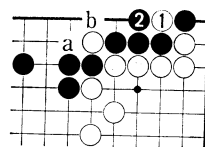
Example 2

Example 2

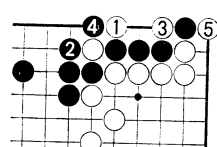
Except for the presence of White , this example is the same as the previous one. Is White's tesuji the same as before?



Dia. 2a



Dia. 2b



Dia. 2c

Dia. 2a

If Black connects at 1, then this reduces to the situation in Dia. 1b, except that Black will have to eventually make one more move at 'a'.

Dia. 2b

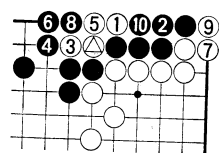
As before, if White plays the horikomi of 1, this will be worth one more point to him as now Black must also play at 'b' as well as 'a'. However, White has a better way.

Dia. 2c

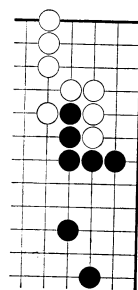
The best way is for White to first play the hane tesuji of 1. In response, Black must play 2 and now the result after White 5 is more than two points better than Dia. 2b.

Dia. 2d

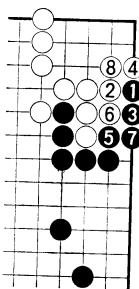
If instead of Black 2 in Dia. 2c, Black connects with 2 as here, White will play at 3 and now Black 4 is forced. The sequence continues until Black captures four stones with 10 and now the situation has suddenly become 'ishi-no-shita' when White plays at 'a'.



Dia. 2d



Example 3



Dia. 3a

2) Keima tesuji

Example 3

How should Black reduce White's corner?

Dia. 3a

Black should play ogeima (large keima) with 1. This move is commonly referred to as a monkey jump. The sequence up to White 8 is a formula and Black ends with sente.

Dia. 3b

If Black neglects to play as in the previous diagrams, White will play at 1 and will then be able to play the hane-tsugi (hane and connect) of 3 and 5 whenever he wishes. Please assure yourself that Black 1 in Dia. 3a is worth 9 points with sente by comparing these two diagrams.

Example 4

This example is a bit different. Black wants to reduce White's corner and still keep sente. Pay attention to White 1.

Dia. 4a

If Black plays again as in Dia. 3a, he will end in gote due to the presence of White 1.

Dia. 4b

Hence, in this case, the kogeima (small keima) of Black 1 is tesuji and Black keeps sente. However, Black's profit here is only 6 points.

Example 5

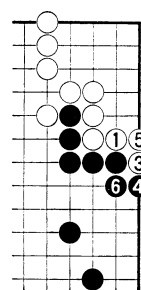
For White to exchange 1 for Black 2 is very bad. How should Black reduce White's territory in this case?

Dia. 5a

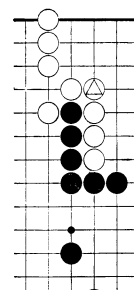
Black should play tsuke (attach) with 1 and after the sequence to White 8, Black ends with sente.

Dia. 5b

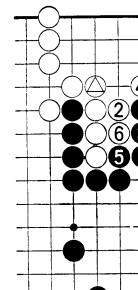
However, if Black plays ogeima with 1, his gain will be two points less than in the previous diagram.



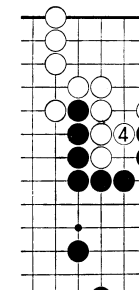
Dia. 3b



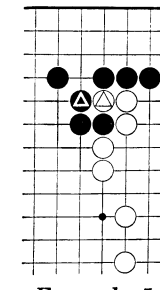
Example 4



Dia. 4a



Dia. 4b

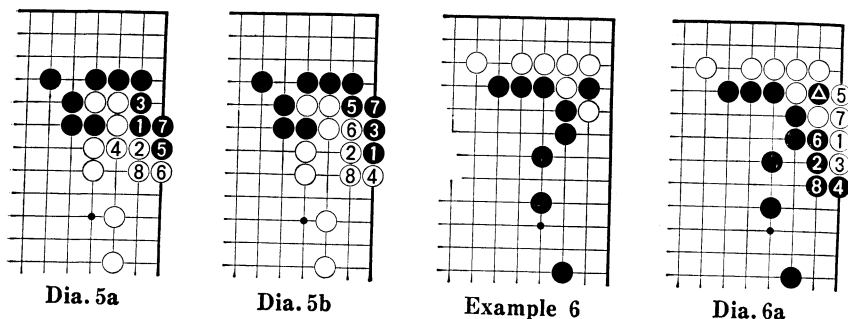


Example 5

3) Kosumi tesuji

Example 6

What is the proper way for White to reduce Black's territory on the right side?



Dia. 6a

Because of the presence of Black $\triangle$, the correct tesuji in this case is the kosumi of White 1. With the sequence to White 8, White has gained four points with sente. If it were Black's turn to play he would also play at the point of 1 (see example 22 in this section).

Dia. 6b

White 1 is out of the question and because of Black $\triangle$, White cannot play hane at 'a'.

Example 7

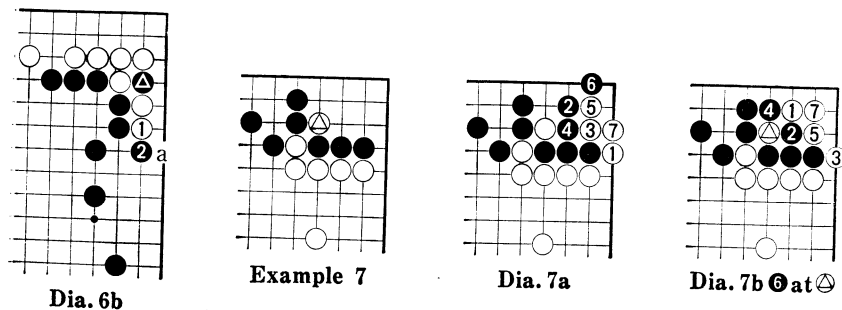
How should White utilize his stone $\triangle$?

Dia. 7a

The sequence to White 7 takes the corner away from Black. In this case, Black must take the vital point of 2 and not play this move at 3 for then White would play the tsuke tesuji at 5 in response. However, White has a better way.

Dia. 7b

The kosumi of White 1 is the best way. This move is at least 8 points better than Dia. 7a for White.



Example 8

White would like to seal off the area on the upper side, but he must be careful as his stones in the upper right corner are not yet secure. What is White's proper procedure?

Dia. 8a

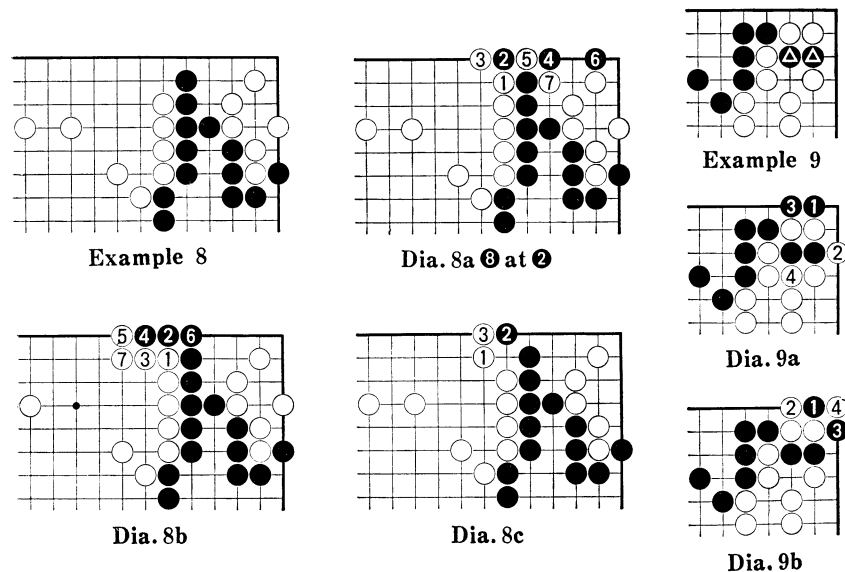
Most amateur players would simply play osae at 1. However in response to White 3, Black plays kosumi at 4 and when White takes with 5, Black plays at 6 and now the White group in the corner doesn't have any eyes and it becomes ko when Black takes White 5 with 8. This is a bad ko for White.

Dia. 8b

So against the hane of Black 2, White must play 3 and after the sequence to White 7, Black has sente and has made a deep intrusion into White's area.

Dia. 8c

The correct way for White is with the kosumi of 1. The most Black can do is to play kosumi with 2 and White can easily stop this with the osae of 3.



4) Tsuke tesuji

Example 9

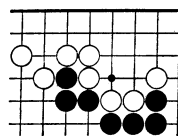
What is Black's tesuji which utilizes the two stones marked $\triangle$ in the corner?

Dia. 9a

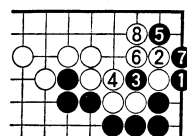
The tsuke of Black 1 is tesuji and White must take the two Black stones with 2 and 4. If Black doesn't play at 1, then White should play at 3.

Dia. 9b

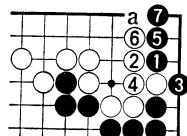
If White resists with the osae of 2, Black will play 3 and after White takes with 4 it becomes ko.



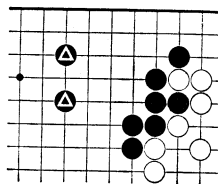
Example 10



Dia. 10a



Dia. 10b



Example 11

Example 10

How should Black play in this case?

Dia. 10a

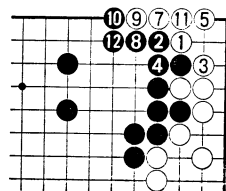
The sequence up to White 8 looks very skillful but Black has a much better way.

Dia. 10b

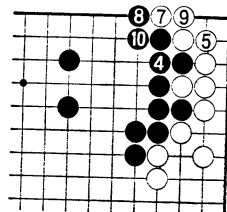
The hasami-tsuke of Black 1 is the required tesuji. The sequence to Black 7 naturally follows. After this, Black can gain three more points with sente by playing at 'a'. This way is eight points better than Dia. 10a.

Example 11

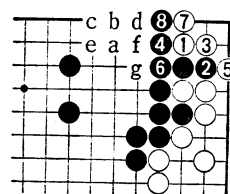
Consider the presence of Black $\triangle$'s. How should White reduce Black's area?



Dia. 11a



Dia. 11b



Dia. 11c

Dia. 11a

In this case the hasami-tsuke of White 1 is again tesuji. Black must play the osae of 2 and White 5 is a kind of kosumi tesuji. Now Black will probably play elsewhere and next White will play hane at 7. Because of White 5, Black must respond with 8 (if he plays this move at 9, White will cut at 8 and this will be ko) and after Black 12, White has sente.

Dia. 11b

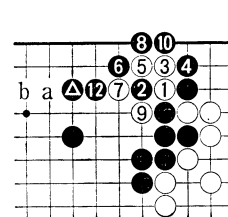
If White had connected at 5 here, the sequence to Black 10 would have eventually resulted and this is two points worse for White.

Dia. 11c

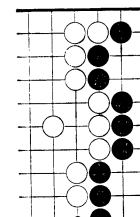
Against White 1, if Black resists with 2, White will play at 3 and now Black must again play at 4. After the ate of White 5, White plays sagari (descent) with 7 and Black ends with gote as he must play 8. If he omits this move, White will play here and Black must respond with 'a' and the sequence to Black 'g' is worth 7 points with sente for White.

Dia. 11d

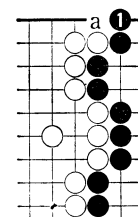
Because of the presence of Black $\triangle$, the White cut at 1 ends in failure after Black 12. However if Black $\triangle$ were at 'a' or 'b', these tactics would be successful and so Black would have to play 4 at 5.



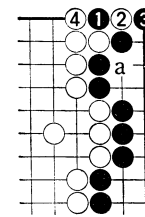
Dia. 11d $\triangle$ at 2



Example 12



Dia. 12a



Dia. 12b

5) Sagari tesuji

Example 12

How should Black expand his corner?

Dia. 12a

The sagari of 1 is the correct way. Next, Black 'a' is sente and he can play here anytime he chooses.

Dia. 12b

If Black mistakenly plays hane with 1, the horikomi of White 2 is tesuji and Black must play at 'a' before connecting at 2. This is definitely better for White than Dia. 12a.

Example 13

How should Black play in this case?

Dia. 13a

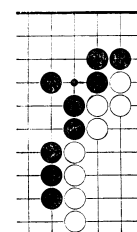
The sagari of Black 1 is the correct tesuji. Later, Black can play the tsuke of 3 and because of his defect at 'a', White ends in gote after playing 4 and 6.

Dia. 13b

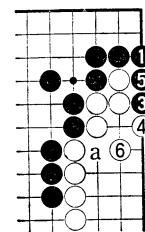
The hane-tsugi of Black 1 and 3 is a vulgar way and after 3, Black ends with gote without any aji.

Example 14

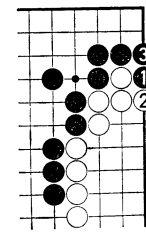
White has just played hane with $\triangle$. How should Black respond?



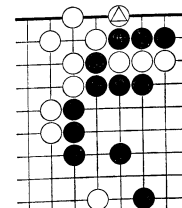
Example 13



Dia. 13a



Dia. 13b



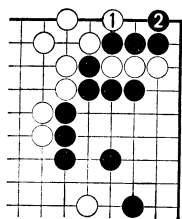
Example 14

Dia. 14a

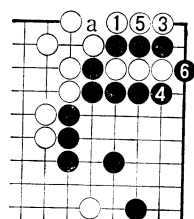
The sagari of Black 2 is on the vital point. What will happen if Black doesn't play here?

Dia. 14b

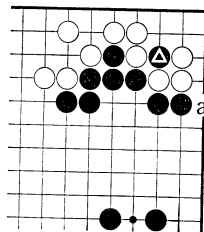
If Black neglects to respond to White 1, then White will play at 3, forcing Black to take with 4 and 6 and White has gained another three points. White 1 is worth at least four points, and if Black doesn't answer White will take another 3 points. So White 1 is worth 7 points with gote or 4 points with sente. Black at 1 is also worth 4 points and this is where Black must play if White omits this move. Later, Black will be able to play at 'a' with sente.



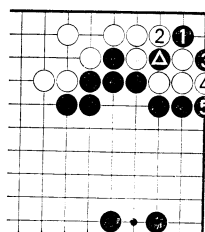
Dia. 14a



Dia. 14b



Example 15



Dia. 15 ⑥ at △

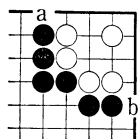
6) Hane tesuji

Example 15

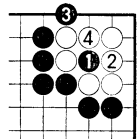
Black △ has some aji left in the corner. However, White is threatening to play hane at 'a', gaining two points and eliminating this aji. How should Black utilize his stone △ and prevent White 'a'?

Dia. 15

The hane of Black 1 is the correct way and up to the ate of Black 5 it is perfect sente for Black and White must connect with 6. Instead of 1, it would also be possible for Black to simply play sagari at 5 but this in some cases might not be sente.



Example 16



Dia. 16a

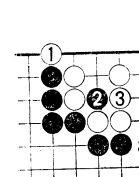
7) Kiri (cut) tesuji

Example 16

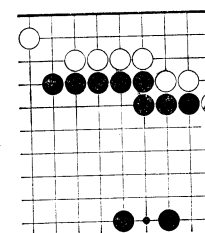
White is threatening to play hane at 'a' and 'b'. However, Black has a way to prevent at least one of these threats and end with sente.

Dia. 16a

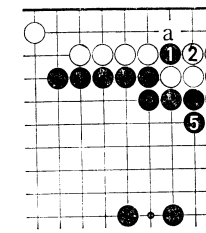
The cut at Black 1 is tesuji and Black must respond with 2. Next Black plays hane at 3 with sente.



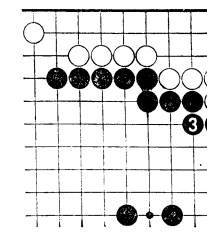
Dia. 16b



Example 17



Dia. 17a



Dia. 17b

Dia. 16b

If Black doesn't play as in the previous diagram, White will play hane with 1 and now the cut of Black 2 has no meaning since after 3, Black must still respond to White 1, thus ending in gote and White can next play hane at 'a' again ending in sente.

Example 17

White has just played hane with △. The average player would simply respond by playing osae (block) at 'a'. However, this is a vulgar way and Black has a tesuji which will reduce White's area by at least one point.

Dia. 17a

The cut of Black 1 is the proper way to respond to White △. After White 2, which is forced, Black plays the horikomi tesuji of 3 and finally plays nobi with 5. Now Black threatens to play sagari at 'a' with sente to gain another point but if White captures by playing 'a' he will end with gote. In addition, a Black play at 'a' guarantees that Black will be able to occupy the point of 'b'.

Dia. 17b

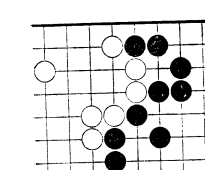
Clearly, Black 1 and 3 in this diagram are inferior when compared with Dia. 17a. In both cases to be sure, Black ends in gote but gote in Dia. 17a is 1-2 points better for Black than here.

Example 18

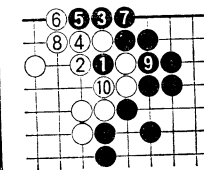
Where is Black's tesuji in this case?

Dia. 18a

Black should first cut at 1 and White must answer with 2. The sequence now continues to White 8 and Black can play at 9 any time he chooses.

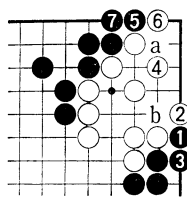


Example 18

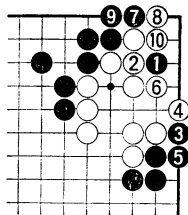


Dia. 18b

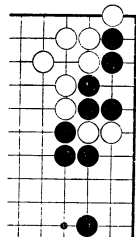
If Black, without any thought, plays hane with 1 and continues up to White 6, the cut at 'c' becomes meaningless for now White will respond at 'd'. At any-time White chooses, he can now play 'a' with sente and now Black must play 'b'. Please assure yourself that Dia. 18a is two points better than this diagram.



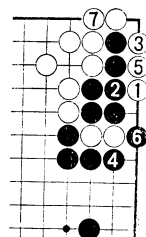
Dia. 19a



Dia. 19b



Example 20



Dia. 20a

8) Oki tesuji

Example 19

Black wishes to play both hanes at 'a' and 'b' and end with sente. How can he do this?

Dia. 19a

If Black carelessly plays hane at 1, after Black 3, White will play at 4 and next when Black plays hane-tsugi with 5 and 7, White can play elsewhere as his stone 4 defends both the points 'a' and 'b'.

Dia. 19b

The oki of Black 1 is tesuji. After White plays tsugi at 2, Black can play the sequence up to 9 and end with sente as White must connect with 10. If White plays 2 at 10, Black will play ate at 2. Now where is Black's tesuji? See Example 9!

Example 20

Where is White's tesuji in this case?

Dia. 20a

The oki of White 1 is tesuji. After Black connects with 2, White plays kikashi with 3 and 5 and then finally connects with 7.

Dia. 20b

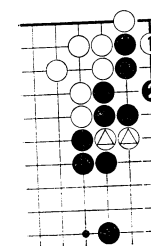
The hane of 1 is no good as Black would then play 2 and the White stones marked $\triangle$ no longer have any aji.

Dia. 20c

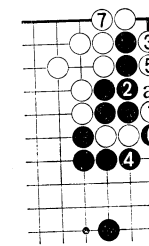
The ate of White 1 is also bad since when Black plays 6, White can't play at 'a' because of damezumari. However, Black will be able to play at 'a' any time he chooses. As is easily seen, this diagram is better for Black to the tune of two points.

Example 21

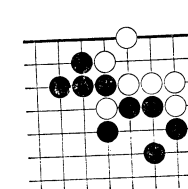
This is a famous yose tesuji and it often occurs in actual games as it is the result of the joseki shown in the Reference Diagram. Where should Black play?



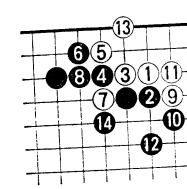
Dia. 20b



Dia. 20c



Example 21



Reference Dia.

Dia. 21a

The oki of Black 1 is the required tesuji. After White 2, Black plays sagari at 3 and then horikomi with 5. Since White can't play at the point of 7 because of damezumari, he must take one stone with 6 and Black will then also take one stone with 7.

Dia. 21b

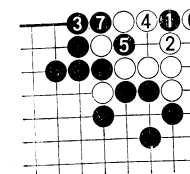
If Black simply plays sagari (descent) with 1, White will take the vital point of 2 and now all Black can do is to play ate with 3. The sequence outlined in Dia. 21a is three points better than this. However as Black will end in gote with this tesuji, proper timing is very important.

Example 22

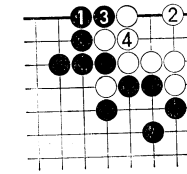
How should Black defend his upper side?

Dia. 22a

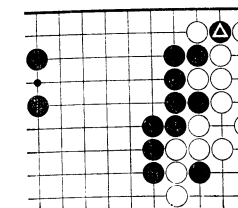
The ate of Black 1 is bad because if Black plays elsewhere after White 2, White can play 4 and 6 and end with sente. Black must play 5 instead of the



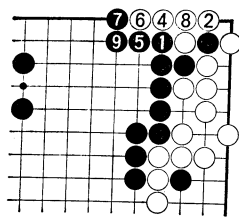
Dia. 21a



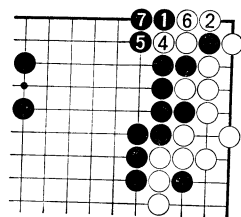
Dia. 21b



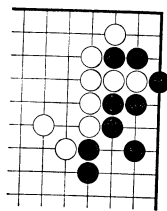
Example 22



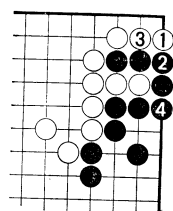
Dia. 22a



Dia. 22b



Example 23



Dia. 23a

osae at 6 because of the White ko challenge.

Dia. 22b

The correct tesuji is the oki of 1. White must take with 2 and now Black plays elsewhere. Later, the best White can do to invade Black's side is with 4 and 6 and this is two points better for Black than Dia. 22a.

Example 23

This example is similar to the preceding one. Where should White play?

Dia. 23a

Again the oki tesuji of White 1 is correct. After Black connects at 4, White has taken the corner with sente.

Dia. 23b

If White plays ate (check) with 1, Black will play hane with 2. Next, when White takes two stones with 3, Black will recapture at $\triangle$ with 4. This diagram is at least one point worse for White than the previous one.

Example 24

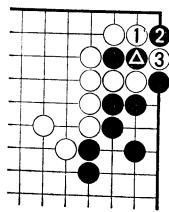
What is the best way for Black to save his two stones marked $\triangle$?

Dia. 24a

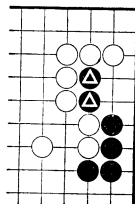
Theikken-tobi of Black 1 is the only way. This is a kind of oki tesuji. If White plays de (push through) at 2, Black will connect at 3. Now White will play elsewhere and Black can play 5 and 7 with sente.

Dia. 24b

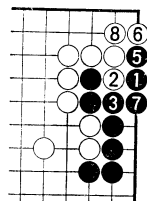
If against Black 1, White plays osae at 2, then Black will simply connect at 3 and this has the same value as Dia. 24a.



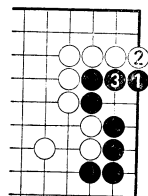
Dia. 23b $\triangle$ at $\triangle$



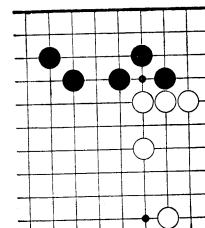
Example 24



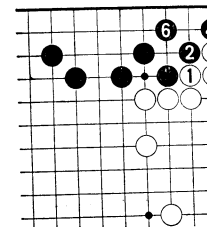
Dia. 24a



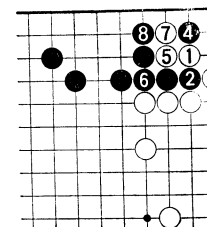
Dia. 24b



Example 25



Dia. 25a



Dia. 25b

Example 25

White wants to reduce Black's corner. Where is the proper point?

Dia. 25a

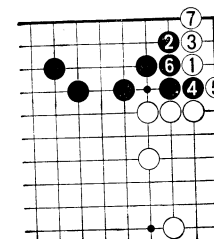
To play the sequence in this diagram is simple-minded and White has a much better way.

Dia. 25b

Theikken-tobi of White 1 is the correct oki tesuji and it is useless for Black to resist with the sequence to 8.

Dia. 25c

Against White 1, Black should play as here, but in any event White can take the corner with the sequence up to 7.



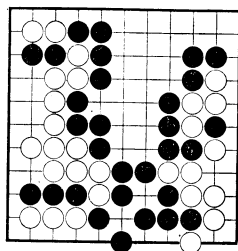
Dia. 25c

c) Yose Problems

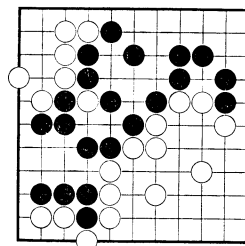
Up to this point we have studied the theory of yose as well as isolated yose problems. However, in an actual game one is not faced with merely one localized yose problem but with many and with the sente and gote relationships between them so that calculating the value of each move is not enough. In this section, we will present nine problems in order to give the reader some experience in relating many yose problems throughout the board.

These problems range from the very easy to the extremely difficult. The first four problems are direct applications of what has been learned in the preceding section. However, the remaining problems are more difficult and will be a challenge to players of 3-dan and above. In fact if anyone can solve the last problem unaided in 30 minutes, he can claim to be a strong 5-dan player.

First we will present the problems and a couple of pages later give the answers. The reader is asked not to be dismayed by the difficulty of these problems and is encouraged to try and solve them before looking at the answers. In this way, he will develop his power to read out such problems when confronted by them in an actual game. The correct solutions to all the problems require the determination of the best moves for both players, the order in which they should be played and the final scoring.



Problem 1



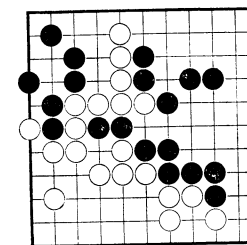
Problem 2

Problem 1

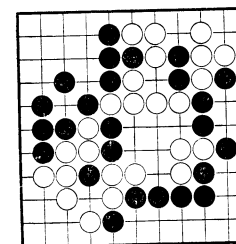
Black to play! Where is the biggest yose play?

Problem 2

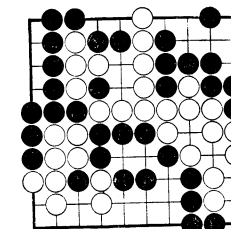
What is the optimum sequence if Black is to play first?



Problem 3



Problem 4



Problem 5

Problem 3

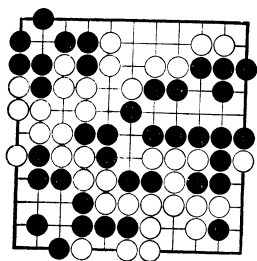
Black to play! Determine the best sequence!

Problem 4

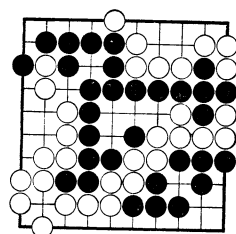
Black to play! What is the sequence by which he can avoid losing the game?

Problem 5

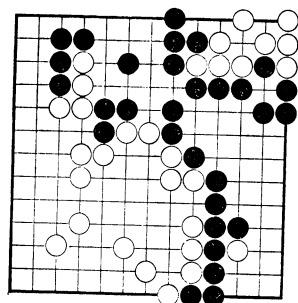
White to play and win! Determine the best sequence for both



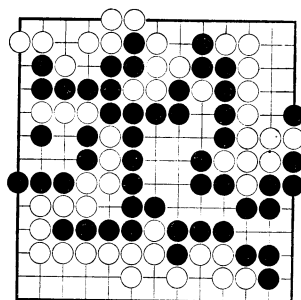
Problem 6



Problem 7



Problem 8



Problem 9

Problem 6

White to play! What is the best sequence for both? Both players have tesuji similar to those we already studied.

Problem 7

How should Black play so as to win by one point?

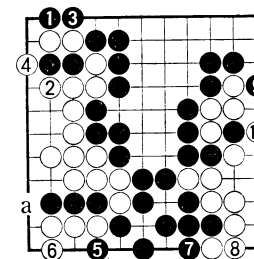
Problem 8

Black to play and cause the game to end in jigo (draw).

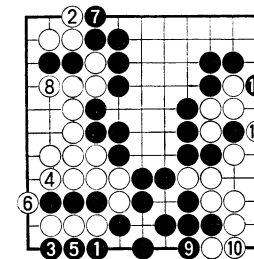
Problem 9

Black to play and to again force the game to end in jigo.

Answers to the Yose Problems



Answer 1a



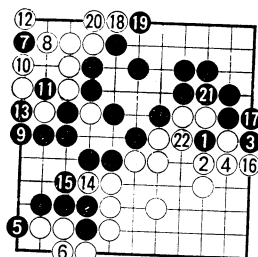
Answer 1b

Answer 1a

The tsuke (attach) of Black 1 is the biggest yose and White must respond with 2 and 4. Next Black plays hane with 5 and White responds with the sagari (descent) of 6. Finally Black plays 7 and 9 with sente and the game is over. Eventually, White will have to play another stone at 'a' so in the final count, White has 28 points and Black has 29 points so Black wins by one point.

Answer 1b

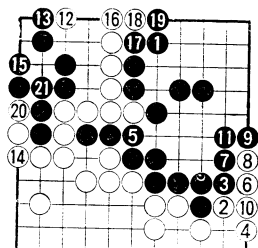
If Black doesn't play at 1 in Ans. 1a, but instead plays the hane of 1 in this diagram first, the sequence up to White 12 will naturally follow and it will end in a jigo (draw). Please consider this difference very carefully.



Answer 2

Answer 2

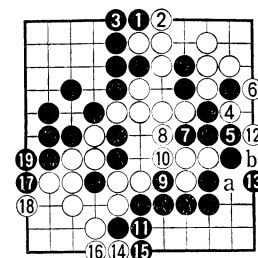
Black 1 is a yose tesuji which we studied in the last section. White must answer with 2 and 4 and Black plays another big yose with the hane of 5. After White connects with 6, Black plays the oki tesuji of 7 and with the sequence up to 13, Black has gained another three points with gote. Finally, White plays his last two sente moves with 14 and 16 and then takes the last two points with the hane-tsugi (hane and connect) of 18 and 20. The count gives Black 30 points to 29 for White so Black wins by 1 point.



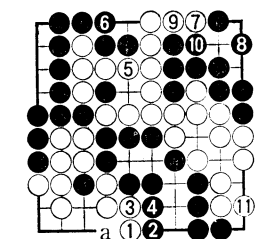
Answer 3

Answer 3

The situation in the upper left corner is the same as a situation we studied in the last section of this chapter. The kosumi (diagonal extension) of Black 1 was shown to be the required yose tesuji. In this problem it is also the correct first play by Black. Next, White plays the hane of 2 and after the osae of Black 3, the kaketsugi (hanging connection) of White 4 is tesuji which aims at reducing the right side. The connection of Black 5 is worth five points with gote and next the sequence to Black 11 follows gaining White four points with sente. Then White plays kikashi with 12 and after White 14, Black in this case must play 15 (compare Black 22 in the next diagram) as this is related to the sagari of White 16 (please study this for yourself) which threatens to reduce the area in the upper right corner. Black 17 and 19 are the correct replies and White takes the last point with the ate of 20. The score results in 28 points for Black and 27 for White so Black wins by one point.



Answer 4



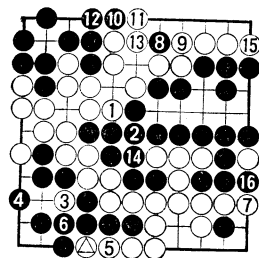
Answer 5

Answer 4

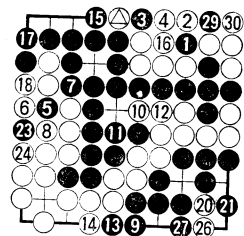
Black 1 and 3, even though it is worth only three points with gote is the correct answer. This is because if White played at 3, it would be sente and the points of 4 and 11 are miai. It would mean a four point difference in the final score if Black didn't play here. White 4 is one point better than if he had played at 11. After White plays 6, Black plays 7 and 9 with sente and then takes the big yose point of 11 which is worth 6 points. Against White 12, Black must play at 13 and not at 'a' because the sequence from 14 to 19 is miai, so, if Black played at 'a', White would have played at 'b' with 14 and Black would have lost another point. This answer results in jigo (a draw) with the score at 31:31. Any other answer would have been a defeat for Black.

Answer 5

White must first play 1 and 3 with sente and threaten to kill the Black group of stones on the lower side. If White plays 1 at 5 first, Black will play at 3, White 6, Black 'a' with sente and then Black 9 and Black wins. After Black secures his stones on the lower part with 4, White 5 is the next proper move. The connection of Black 6 is worth 5 points and next White plays the tsuke tesuji of 7 which is worth three points with sente. So after Black 10, White takes the last point of 11. The final score gives Black 12 points and White has 14 points, so White wins by two points.



Answer 6



Answer 7

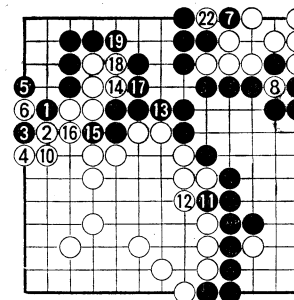
19 at 3 22 at 1 25 at 3
28 at 1 31 at 3

Answer 6

First of all White plays at 1, threatening to make a large profit (12 points) by playing at 2. After Black defends with 2, the cut at White 3 is a tesuji similar to an example we studied in the previous section. Black must defend with 4 and White can now save his stone at 1 with sente by playing 5. Next, the sagari of 7 is White's biggest point taking at least a 6 point profit. Next, it's Black's turn to play a tesuji and he does so with the tsuke of 8. White must respond with 9 and now the hanetsugi of 10 and 12 is sente for Black. Black now connects at 14 saving two stones for a profit of 4 points. Finally, White 15 (worth $2\frac{1}{2}$ points) and Black 16 (worth 2 points) are the last points of the game. Again the result is jigo (a draw) with a score of 18 to 18.

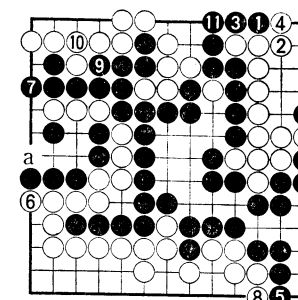
Answer 7

Black 1 and 3 are kiri (cut) and horikomi tesuji. The meaning of these moves will become clear in a moment. Next, Black 5 is the atekomi tesuji and is worth 1 point with sente for Black. Black must now defend at 9 (if not White could play at 9 with sente aiming at the atekomi of 20) and then White deprives Black of three points by playing at 10 and 12. After the de (push through) of 13, Black plays 15 and White must connect with 16 (if White plays at 3, Black will play horikomi at 29 and White can't move because of damezumari). Next Black plays 17 to deprive White of a ko threat and after White 18, Black begins to play ko with 19. Finally, after Black takes ko at 31, White has no more ko threats. Black wins by 1 point, having 15 points against White's 14.



Answer 8

9 at 3 20 above 8 21 at 6



Answer 9

Answer 8

Because of the double ko in the upper right corner, Black has an infinite number of ko threats. Hence any ko Black can start, he can win. So Black begins with the nidan bane of 1 and 3. Against the osae of White 4, Black plays kaketsugi with 5 and so now there is a ko. After White takes with 6, Black makes a ko threat with 7. Of course White must take with 8 and Black takes with 9 at 3 and White must connect with 10. Black 11 is sente and Black 13 is the biggest gote move. The sequence up to Black 19 is natural and when White connects with 20 at the point above 8, Black connects with 21 at 6. After White 22 for Black to try to win the ko is useless as White has more ko threats and the final result is a draw. Black has 48 points and White also has 48 points.

Answer 9

This problem is really very difficult. Most strong players would elect to play sagari (descent) at 11 with 1 threatening to kill the upper left corner. However, this would merely provoke a White play at 9. Black 1 and 3, which are the correct answers, are very high level kikashis that aim to make ko in the upper right corner by using the threat of playing at 11 should White respond with an osae at 3. Because of this two pronged attack, White must submissively play 2 and 4. Next, Black plays 5, leaving the situation in the upper right corner for the time being, and White 6 is sente as he threatens to play at 'a'. Black 7 is the best defense; any other way would lose one point. Next, White goes back to defend at 8 and Black plays at 9 to take another point before connecting at 11. This is the only way Black can get a jigo (draw) and the final score is 32:32.